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No. 4602.

FEBRUARY, 1916.

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## Notes and News.

WE cannot promise more in answer to all the kind and generous things which have been said by the press and individuals about our January issue than that, though the task of being worthy of so much praise will be no light one, we shall do our best to accomplish it.

Some are still without our first monthly number, and we regret that we can only inform them that we have reprinted a good many of the articles, and shall be pleased to supply any of these on receipt of the necessary postage. Lack of paper prevented a reprint of the whole number, and we have been obliged to mix different "makings" in the present issue. Orders for this essential commodity have been accepted, and deliveries cannot, we think, be long in coming to hand, but it did not seem wise to delay publication further, though we have had to omit certain articles and limit the number of copies printed.

ANY record of the reputation or influence among our Allies of our own great writers, as of their masters among us, makes for a better understanding. We welcome, therefore, the allusions to the poetry of Browning in French criticism which Prof. W. L. Phelps has gathered in the current number of *Modern Language Notes* under the title 'Browning in France.' Milsand, Browning's dear friend, has been generally credited with being the first Frenchman to call attention to Browning, but E. Forgues was before him in the *Revue des Deux Mondes* of 1847. The most striking tribute in the article is that of M. Maeterlinck who says that a scene in 'Monna Vanna' was directly inspired by 'Luria,' and that he regards Browning as "belonging to the classic and universal literature which everybody is supposed to know." In fact, "les emprunts, quand il s'agit de poètes de cet ordre, se font, pour ainsi dire, *coram populo*, et constituent une sorte d'hommage public."

ITALY has already begun to collect documents concerning the war. The work has been entrusted to the Commissione della Società per la Storia del Risorgimento. Special attention is to be directed to making a complete collection of newspapers bearing on the subject that may appear during the struggle. Local committees have been appointed to undertake the task of preserving portraits and biographical details of those who have lost their lives in the various districts.

THE part played by so-called "intellectuals" in the war is being a good deal scrutinized just now. Some of the most effective efforts to disturb Victorian complacency were made by the Fabians, and we are to have this spring from Mr. Fifield 'The History of the Fabian Society,' by Mr. Edward R. Pease, who has been the Secretary of the Society for over twenty-five years. The history is full and detailed, and imparts much curious information, including a list of the authors of the anonymous "Tracts," and it will be illustrated by reproductions of photographs of past and present members. The book has been written during the last twelve months in the intervals of the author's volunteer munition work at Woolwich, and it has been revised by those who played the chief parts in the movement, particularly by Sir Sydney Olivier, Mr. Sidney Webb, Mr. Bernard Shaw, and Mr. Graham Wallas, who have all made suggestions and additions.

WE have received the first number of *The Ploughshare*, a Quaker "Organ of Social Reconstruction." All new ventures, unless calculated to conserve national energy, are specially to be deprecated at the present time. We have the promise, however, in the issue before us, of some much-needed light on the Quaker and allied points of view regarding non-resistance; and the honesty of the exponents leads us to welcome the publication, though we cannot understand why other mediums at their disposal were not sufficient for their purpose.

It is with peculiar pleasure we note in one of the supplements to *The London Gazette* of last month the name of the grandson of George Meredith, Second-Lieut. George William Lewin Meredith, 18th Hussars, who has been awarded the Military Cross for service in the field in Flanders. We offer our heartiest congratulations to the young soldier and to his father, Mr. William Maxse Meredith, of Messrs. Constable & Co. The pen and the sword have very often been interchangeable since the days of Æschylus, Dante, and Cervantes. Many a passage in Meredith's writings seems to proclaim the soldier who now happily bears his name in Flanders.

AGAIN officialdom appears to have gone outside its legitimate province to advertise what ostensibly it wished to suppress. The latest case is the seizure by the Cardiff police of 'My People,' by Mr. Caradoc Evans, alluded to by us in our last issue. Our regret for such actions mostly concerns the loss of respect which our rulers suffer thereby. We want positive and educative action, not negative repression. Why should not the Government publish its own news-sheet? Besides containing the "Official News," with permission for any one to copy, it might also in the same sheet tell the public why it deprecates the perusal of certain matter, and ask for the active support of all who agree with its reasons. The nation as a whole is anxious to fall in with considered judgment, and so use to better purpose the time now spent in reading "twaddle" which is often as pernicious as it is untrue.

IN 1864 the celebration of the Shakespeare tercentenary was discussed by a distinguished group of guests whom Browning had gathered, and his own verdict was:—

"Here we are called upon to acknowledge Shakespeare, we who have him in our very bones and blood, our very selves. The very recognition of Shakespeare's merits by the Committee reminds one of nothing so apt as an illustration, as the decree of the Directoire that men might acknowledge God."

The celebration now announced, which follows three hundred years after the death of Shakespeare, follows the usual lines; but we cannot say that we expect much of value from a volume of tributes for the occasion in verse and prose by eminent hands. Such performances are apt to be thin, and rarely, if ever, have the "inevitable" quality of great work. Those who feel a need to explain or glorify Shakespeare have already done so. For instance, the Poet Laureate has written excellently on Shakespeare and Ben Jonson; Mr. Masfield has given us a short and striking survey; and Sir Walter Raleigh's volume is another example of sound and attractive criticism.

A practical man would be glad to exchange the whole volume of tributes for an edition of Shakespeare's works worthy in print and paper of the subject, clear even to jaded eyes, yet reduced to the handiest form. One volume would not suffice, but the use of thin paper might make three adequate.



THE newspaper is the paradise of the inexpert, and inevitably hampered by the conditions of its appearance. Still, we cannot but feel that the commercialism of the day, by putting smartness above education, has notably reduced the standard even of hasty writing. Before the twentieth century we should find it difficult to discover in a paper with ample resources and an enormous circulation "apparati" figuring as the plural of "apparatus."

More striking, perhaps, is the appearance of the learned plural "enigmæ" in a preface to the 'Thais' of Anatole France. For a book, especially a learned book on a special period, should surely be introduced by a writer with special knowledge. The real plural of "enigma" is writ large in Greek and Latin—in the most famous play of Sophocles, in Cicero, and in the Vulgate. This is ordinary knowledge to hundreds of readers and writers to-day. Why cannot a publisher or author discover one of them to put him right?

THE Underground, while giving us such luxuries as delightfully fantastic maps of London and sentiments from poets and philosophers with floral borders, has recently started a reduction of lighting in its carriages which must be detrimental to eyesight. Even at times when there is no fear of hostile aircraft, many passengers are finding it difficult or impossible to read. Is reading in Underground trains a luxury, or is the sight of the advertisement which the sparse and shrouded light shows up supposed to compensate for its absence? The Tube railways are more generous in illumination. The eyesight of the nation is at present, we believe, as good as any; we hope that it will not be spoilt by false economy.

THE METROPOLITAN MUSEUM OF ART of New York City has recently acquired ten magnificent specimens of the colossal vases, decorated in the peculiar Athenian style, and allied to the geometric, known as Dipylon. These important acquisitions are now considered in *The American Journal of Archaeology* by Miss Gesèla M. Richter, with seven excellent héliogravures. The vases bear many tableaux with figures of warriors, horses, and chariots, and the usual funerary scene. The attitude, with arms raised above the head, of many of the female figures is strikingly similar to that seen in predynastic Egyptian pottery. Miss Richter regards the chariots as two-wheeled vehicles although they are pictured with one wheel behind the other, a suggestion demanding further evidence.

THAT indispensable mammoth 'The Post Office London Directory,' which the publishers send to us yearly in an admirable binding inscribed with the name of *The Athenæum*, is not only a marvel of accurate work in detail, but also a storehouse of curious information.

The fact that there are more blocks of registered trade marks than ever before should be a substantial disproof of German statements that half of London lies in ruins, and that our trade is at a standstill. Neither has there been any increase in cases of bankruptcy or liquidation in the Metropolitan area. In the "Trades Section" no fewer than sixty-eight new headings appear. "Agar-Agar (Importers of)" has a mystic sound; but the name of the firm—Japan Isinglass Co.—throws some light on its meaning. There are now four "Aeroplane Dope Manufacturers" in London; and a number of fresh headings, such as periscope manufacturers and surgical foot-support makers, are the direct result of the war.

"Safety Razor Makers" have a heading to themselves for the first time, but of the six "Mouth Organ Makers" who

flourished before the war one only remains. There appears to be a growing demand for "macaroni"; the "Vermin Destroyers" of London make a considerable show; and three "Manufacturers of Snuff" survive.

Curiosity about the former haunts of "Clothes Pegs (Wooden) Makers," roused by their appearance for the first time among London traders, may be satisfied by consulting the works of Borrow.

It has been suggested to us that those of our readers who take a special interest in the Ukraine question as discussed in our first article would be glad to have details of the publications that were the sources of much of the information given. These are as follows:—

*L'Ukraine sous le Protectorat Russe.* Par Baron Boris E. Nolde. Traduit du Russe par Maurice Gehri. (Paris, Librairie Payot et Cie., 1.50 fr.)

*Le Traité de Bohdan Chmielnicki.* Texte original avec traduction française. (Lausanne, 23 Avenue de la Gare, Rédaction de *L'Ukraine*.)

*Die Ukraine und ihre Bedeutung im gegenwärtigen Kriege mit Russland.* Von Dr. Wladimir Kuschnir. (Vienna, Verlag der *Ukrainischen Rundschau*.)

*Die Ukrainische Staatsidee und der Krieg gegen Russland.* Von Dmytro Donzow. (Berlin, Ukrainische Zentral-organisation, 1 mark.)

*Poland.* By W. Alison Phillips. (Williams & Norgate, "Home University Library," 1s. net.)

*Modern Austria.* By Virginio Gayda. (T. Fisher Unwin, 10s. 6d. net.)

SIR CLEMENTS MARKHAM, who died in January from shock following injuries at a fire in his house, had reached his 86th year, and had been for half a century a leading figure as a geographer in the pursuit both of exploration and of learned research. A man of remarkable versatility and decided opinions, he was an autocrat both in the Royal Geographical Society and the Hakluyt Society, and did excellent work for both. His books are numerous—for the Hakluyt Society alone he translated and edited twenty-two volumes—and his most important writings are, perhaps, concerned with South America and the civilization of the Incas. A lasting result of his travels in these regions was the introduction of quinine from Peru to India, where various species of the *Cinchona* have been cultivated to great advantage.

CANON ELLACOMBE, who died recently, was Vicar of Bitton in Gloucestershire for a long term of years, and will be remembered by his 'Plant-Lore and Garden Craft of Shakespeare.' He wrote on the flowers in his Gloucestershire garden and elsewhere at once with learning and charm, and was famous as a cultivator eager to share his good things with others.

By the death of Count Lützow the world loses an admirable scholar and historian who was well known in this country, and had a thorough acquaintance with English culture. His works on the history of Bohemia are of standard value.

In our March number we hope to begin a series of papers on Political Thought. We propose also to include articles on Pacificism, Industrial Organization, Southern Slavs and Turkey, Notes from Oxford and Cambridge, and one on Pulmonary Disease. We have also been promised an article on the Tyranny of Personality in Art; and the number will include our usual consideration of Music and the Drama.

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FEBRUARY, 1916.

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## THE LAND OF MAZEPPA.

THE establishment at the University of London of a new School, under the able supervision of Prof. Thomas G. Masaryk, for the study of the history, language, and literature of the Slav races once more emphasizes the fact that one of the beneficial results of the war will be an increase in our knowledge of peoples whose very names were hitherto unknown to the ordinary layman. Englishmen, individually, have never been behind the representatives of other nations in opening up paths in little-known countries, and their efforts have led to results which compare very favourably with those of other pioneers; but as a nation we have so far shown little disposition to try to fathom the psychology of foreign races, or to master those many problems which rival nations—as we are now beginning to perceive—have long been patiently studying. Whether we are now entering on a new phase of our national existence, when ethnological studies and world-politics will receive as much attention as they do on the Continent, remains to be seen. Certainly there was never a more propitious time than the present for increasing our knowledge of some of the races with whom—perhaps at no very distant date—we shall be called upon to enter into closer relations.

Among the races whose history, folk-lore, literature, and political aspirations merit the attention of students is a nation which is receiving considerable notice just now in Continental political circles, and even a certain amount of attention long due in our own publications. For the Ukrainians and their

country Ukraine—a name which should be familiar to readers of Byron—have long since made good their claim to be a great nation, with a population of over thirty-four millions—four in Galicia and thirty in Russia, besides those who have emigrated to the United States and Canada—and a territory stretching from Przemyśl to the Caucasus, and from the marshes of Prypyet to the Black Sea. To omit them from the list of the nations who have been encouraged by the Allies to persevere in efforts towards autonomy, on the ground that the major part of their population inhabits the Muscovite Empire and the minor part Galicia, would be to close one's eyes to an ethnological question and a national movement of the first importance.

The history of this country, as shown by Baron Boris Nolde's illuminating pamphlet '*L'Ukraine sous le Protectorat Russe*'—also, indirectly, in the pages of Prof. W. A. Phillips's concise account of the past and present glories of Poland, Lithuania, and Ukraine—has been one long heroic struggle for liberty. United to Poland, it separated from it, in part at least, after the famous revolt of the Hetman Bohdan Chmielnicki, and, by the Treaty of Pereiaslaw, in 1654 became a vassal of Russia. Under Petro Doroshenko it came for a short time under Turkish rule, but once more returned to Russia. The provinces of the right bank of the Dnieper did not pass to Russia until the reign of Catherine II., in 1793, at the time of the partition of Poland, when Galicia became Austrian territory. The city of Kiev had already been abandoned to Russia in 1681 by John Sobieski for the sum of 200,000 roubles.

On coming under Russian domination, Ukraine retained, until the end of the eighteenth century, an almost complete autonomy, superior to that of Finland since 1809, or that of Poland between 1815 and 1831. Thus the Hetmans, elected by the people, but confirmed by the Tsar, had the right of receiving foreign ambassadors and granting charters to cities and the nobility, and were supreme judges in the country and leaders of the army. This autonomy, notwithstanding the centralizing measures of Peter the Great, was not abolished until Catherine II. issued her manifesto to the "Little Russian nation," which provoked unanimous protests in 1767. The Hetmanat was suppressed in 1764; the national army—the Sicz—in 1775; and civil institutions in 1781—all of these measures foreshadowing the introduction, two years later, of serfdom.

Already, under Peter the Great, the affairs of the so-called "Little Russia" had been withdrawn from the Ministry, or College, of Foreign Affairs, and placed under a specially created Ministry of Little Russia. The prohibition against Russians acquiring lands in Ukraine had been abrogated and the customs abolished. These measures, contrary to the liberties granted by the Tsar to the Ukrainian nation in 1654, provoked several revolts, the most celebrated of which was the rising headed by Mazeppa. Several Hetmans, such as Samoilowicz, Polubotok, and Doroshenko, ended their days in exile.

Ukrainian patriots turned their eyes towards Sweden, Turkey, Poland, and even Prussia, in 1791, the year in which Count Wasyl Kapnist, the Marshal of the nobility of Kiev, presented a secret memoir to the minister Herzberg on the violation of the constitution of Ukraine by the Russian Government. At the same time the French Government gave instructions to its agents to profit by the separatist movement in the disaffected provinces.

To the abolition of the political autonomy of Ukraine was added that of the Orthodox independent Ukrainian Church, which, during the closing years of the seventeenth century, under the Metropolitan Gedeon, passed under the domination of the Patriarchs of Moscow and the official Russian Orthodox Church. However, the union with the Church of Rome, which dates from

the Council of Florence, at which Isidore, the Metropolitan of Kiev, was present in 1439, and which was renewed in 1596 by the Metropolitans Michel Rahoza and Hipace Potey—abolished in 1836 by Nicholas I., but protected by Austria—has undoubtedly left a deep mark on the moral and intellectual development of the Ukrainians, by attaching the nation to Western civilization. This union, which was only openly professed by the Ruthenians, as the Ukrainians of Galicia are called, is gaining, owing to persecution, more and more sympathy in Russia, and the Uniat Church may truthfully be said to be assuming the character of a national religion.

Notwithstanding the statements of Signor Virginio Gayda in his 'La Crisi di un Impero'—of which an abridged English translation was published last year—and their repetition by the Earl of Cromer in *The Quarterly Review* for October, 1915, the Ukrainian nation and language are distinct from the Russian. That has been made clear by many eminent Slavists, and even by a memoir of the Russian Imperial Academy of Jan. 30, 1905. Moreover, their rights were eloquently pleaded in 1849 at the Pan-Slavist Congress by the Czech patriots Rieger and Palatsky. Dal and Mickiewicz regard the Ukrainian tongue as more beautiful than the Russian; and Bandke states that it is the finest of the Slavonic languages, whilst Bodiansky admires its musical qualities, and places it on a level, in that respect, with Italian.

According to Prof. Janowski of the University of Cracow, Ukraine holds the third place among Slavonic literatures; after Polish and Russian literature, but before that of the Czechs, the Serbians, the Croatians, and the Bulgars. It must be pointed out, however, that the Ukrainian Szewczenko is one of the greatest Slav poets, and enjoys a popularity such as no other Polish or Russian poet has attained. As to fiction, Mychailo Kotiubinsky (who died in 1913) may be compared to Tolstoy in his talent as a writer of short stories.

The political parties of Ukraine may be grouped as follows: (1) Separatists or "Mazeppists"; (2) "Reformists," who hope that the realization of their national aspirations will come from reforms in Russia; and (3) "Russophiles," who generally have special personal reasons for upholding the Russian bureaucracy.

As regards the Ukraine Question (one of the political problems which will call for the earnest attention of the members of the Peace Congress at the conclusion of the war), the pamphlets in German by Dr. Wladimir Kusehnir and Dmytro Donzow are extremely valuable. The former gives a good sketch of the history of the nation, which he frankly states was "robbed of its rights by Russia," and advocates, as a solution of the problem of the balance of power in the Near East, the formation of a great Ukraine State. The latter is also in favour of a separate Ukraine State, and sets forth "the ideal conditions" for the realization of the Hartmann-Bismarck project.

The national Ukrainian movement in Russia is represented specially in the co-operative societies and in the "Zemstvos." As a proof of its strength, it may be pointed out that, when the Russian Government permitted the erection of a statue of Szewczenko at Kiev, the committee charged to collect the necessary funds received 106,000 roubles in the first year, largely due to the *kopeks* of the peasants. Szewczenko, we may explain, was the most ardent representative of Ukrainian separatism. The poet's centenary, in 1914, was the occasion for patriotic demonstrations in all the towns of Ukraine, and especially at Kiev and Lemberg, as in the case of the centenary of Kotlarewsky, which was celebrated at Poltawa in 1913 with great solemnity.

Not all modern Russian statesmen have been like Waloniew and Stolypine, who were in favour of the repression, and even suppression, of the Ukrainian movement. Count Golovine,

Minister of Public Instruction in 1876, and Governor-Generals Tschertkow, Doundoukon, and Dragomirow, have been among the objectors to that unwise proposal, and had the courage to oppose the attempted extermination of the Ukrainian language. The Russian Imperial Academy also pointed the way to the Russian nationalists, but the lesson was lost.

The result of this has been that there is not a single Ukrainian school in Russia. On the other hand, there were in Galicia, at the beginning of the war, no fewer than 2,450 primary schools; 12 establishments for secondary education, of which 6 were maintained at the expense of the Austrian Government; 2 Lycées for girls, and 4 seminaries for teachers. In addition, 4 Lycées and 10 seminaries had parallel lectures in Ukrainian and Polish, whilst the University of Lemberg possessed 8 Ruthenian chairs.

It is claimed that the rights of Russia over Ukraine are similar to those of the German Empire over Belgium or Holland, and even, if the term "Little Russia" is employed, that these rights recall those of France over Franconia, of the Saxons over the Anglo-Saxons, of Great Britain over Brittany, &c. It is true that numerous Slav or non-Slavonic tribes were momentarily united under the sceptre of the Princes of Kiev, who, by the way, were Ruthenians; but that huge empire, like that of Charlemagne, was never an ethnological unity. There is, indeed, a wide gulf between the mind of the Muscovite and that of the Ukrainian: the one leans towards collectivism; the other, like the Lithuanian and the Pole, towards individualism. But even Stolypine, in his circular of Jan. 20, 1910, admitted that the Ukrainians were non-Russian; and since then both foe and friend alike—as M. Menschikof of the *Novoje Vremia* and Prince Mestchersky, writing in *Graidanine*—have followed his example.

There is one more special reason why English students should be interested in the Ukrainians and their country. Even if we lay no stress on the interesting discoveries of a Ruthenian scholar, M. Vladimir Stepankovsky, whose writings are not under immediate notice—that once an English princess, Gytha, a daughter of King Harold, was united in wedlock to Vladimir II., King of Ukraine (1113-1125), and that at another time it looked as if it were possible for Ukraine to become a dominion of the British Crown\*—there remains the fact that about a quarter of a million of the Ukrainians who have settled and become naturalized as citizens in Canada are subjects of the British Empire. The number of Ukrainians in the United States is probably about one million and a half, many of whom have intermarried with the descendants of the English, Scotch, and Irish.

Thus, as from a perennial fountain, the streams of human material have never ceased to pour from Ukraine, building up new nations and empires. The proud Empire of Rome fell under the blows received from peoples who issued forth from the Steppes of Ukraine. Did not the Anglo-Saxon and the Celt alike pass these grassy plains before they settled in their new homes? The kilt worn by the Scotch of the Highlands has to this day its prototype in the Ukrainian *plakha*. The Celts, the Scythians, the Goths, the Huns, and the Slavs—all can regard Ukraine, the fertile "Land of the Black Soil," as their motherland. There, on the rugged banks of the Dnieper, where the immense struggle between the Russian and German armies is going on at this very hour, was the centre of their many kingdoms. The lofty lonely tumuli—the last resting-places of kings and warriors, which the traveller often encounters in Ukraine—are silent witnesses of the ancient deeds of the forbears of Europe.

G. F. L.

\* When Peter the Great negotiated with the great Duke of Marlborough, with the view of enlisting the support of England for Russia, he promised the Duke, in return, the Principality of Ukraine.

## MRS. PIOZZI AND HER HEIR: SOME UNPUBLISHED LETTERS.

Mr. Piozzi had built a villa, somewhat in the Italian style, called Brynbella, on the Welsh estate near Denbigh which his wife had inherited from her Salusbury ancestors—a very old Welsh family—and in which Mrs. Piozzi's first husband, Mr. Thrale, had taken very little interest. The improvement of Brynbella and its surroundings was the chief interest of the later years of Piozzi's life. His nephew, who had been christened John Salusbury, was brought from Italy in 1797, and was adopted by the Piozzis. His name was afterwards changed from John Salusbury Piozzi to John Piozzi Salusbury, and it became the settled purpose of both husband and wife that he should inherit the Welsh estate of which both had grown so fond.

The boy had been their pet and companion at Streatham, and afterwards at Bath and Brynbella, and became very dear to both of them from his good looks and amiable disposition, though he was not specially clever and somewhat deficient in a sense of humour. He was sent to a Berkshire clergyman to prepare him for Eton, but it was afterwards decided that he should not go to a public school, but be prepared for Oxford.

Piozzi had been for years a martyr to gout in its most excruciating forms. As he grew worse it was impossible to travel from Brynbella to Bath, and his devoted wife did everything that was possible to alleviate the long, losing fight against death. During this period Mrs. Piozzi corresponded regularly with Piozzi's nephew, whose descendants have preserved a large selection from these letters, from which no extracts have hitherto been published. The following is the first letter, written when the nephew reached the age of 14.

Brynbella. 9 Sept. 1807

MY DEAREST SALUSBURY

I write to you on your birthday to wish you Joy, & to say that it was very prettily done of you to let us know you returned safely and pleasantly to Enborne.... And You, my Dear, have now but seven Years left for Study and *Hope* bids me expect that you will use them diligently. If you are to learn either Books or Life it must be in the next seven years for after that period is past you will be *living not learning*.... In this World, or at least in this Island, the *fruges consumere nati* are the most despicable Description of men: some business must be followed, some Knowledge must be obtained if we would be respected above our own Footmen.... Your uncle has no Taste to see you Ignorant, and he will be very angry if you do not study hard for these remaining years; and let me beg of you not to give yourself the future Pain and Disgrace of being out of countenance for want of knowing the History of Greece Rome and England. They are *indispensible* to a Gentlemen's appearance in proper Company, so are the Classics, so is Heathen Mythology. A Lad who has not these old stories in his head may as well have no *Head*.... Nothing is nearer than your Improvement

To the Heart of your Affectionate Aunt—

H. L. Piozzi.

Addressed to

Master Salusbury  
at the Rev<sup>d</sup> J. Shephard's  
Enborne Cottage  
near Newbury  
Berks.

and endorsed by him—"Answered—Received 12<sup>th</sup> Sept. 1807."

On Dec. 31, 1807, Mrs. Piozzi writes of the severe winter, and tells that her eldest daughter, Miss Thrale—Dr. Johnson's Queenie—is going to be married to Admiral Lord Keith. And here it is necessary to remark that Mrs. Piozzi's attitude of hostility, or at best armed neutrality, towards her four daughters had its rise in the hostility of the elder ones to the Piozzi marriage. It was, however, no doubt embittered by the fact that she felt she was doing them a wrong in preparing to leave the Salusbury estate to a foreigner, when her own daughters by Thrale and their offspring, who inherited the Salusbury blood, had a prior claim. The youngest daughter, Cecilia, who had lived with the Piozzis at Streatham until her marriage with Mr. Mostyn, and who had recently been left a widow with three sons, had especially a moral claim on her mother's ancestral estate. I mention these facts to explain the tone of Mrs. Piozzi in reference to "the Ladies," though an outwardly correct attitude was maintained. After Piozzi's death somewhat more friendly relations were established. The daughters—Lady Keith, Mrs. Hoare, Miss Thrale, and Mrs. Mostyn—it is reasonable to assume, reflected that Piozzi's nephew might disgrace himself or die before their mother's death, and that the disposition of her property might be altered in their favour. They therefore gave her most respectful attentions, which she received somewhat *à contre cœur*. Every few years they had an outbreak of "consulting lawyers" against their mother; but "law" had been apt to break out between the daughters and their mother ever since the Piozzi marriage in 1784.

Brynbella. 28 Jan'y 1808

MY DEAREST SALUSBURY

I was much pleased with your very agreeable Letter and hope to be always pleased with you more & more—Mr. Shephard is very good to make you pass your Time so pleasantly & Terence is such a diverting Book you cannot avoid liking it.... At any Rate, dear Child get the Common Classical Knowledge driven deep into your Head *now* whilst you are young and it will *stick* there—What one reads after 18 years old glides out of the Mind much easier than what is sown in the early Season and as to the necessity of Classic Knowledge—a man who tries to go thro. Life without it, resembles one who sits all night at a Whist Table playing every hand against the Ace of Trumps turned up—Certain to lose the one grand Trick & conscious that every body knows it. Ask Mr. Shephard if I don't say true.

Meanwhile poor Uncle is poor Uncle indeed: not perhaps bad as he was last year at this Time; but very bad and very low-spirited, and goes to Bed at seven or eight o'clock, and leaves me all alone and if I did not love Reading what would become of me? but "*Eruditio inter Prospera Ornamentum; inter Adversa refugium*" is a good old saying and so you will live to find it....

Lady Keith sent us some of her Wedding Cake & I eat very little, yet it made me horrid sick, but here I am again alive and pretty well. Uncle knew nothing of the matter or he would have made a fine Ado: but Dunscombe is so discreet.\*

On Feb. 22 Mrs. Piozzi writes a letter describing Piozzi's illness—he has been confined to the Wing Room for sixteen days.

Brynbella. 1<sup>st</sup> March 1808

To me a melancholy St. David's Day; but better than yesterday when my dear Boy's Letter arrived. Do not be frightened however because tho. Mr. Piozzi's Situation is dismal enough; I hope & pray—and could almost say I *trust* he is in no present Danger....

\* Dunscombe was the efficient attendant on Mr. Piozzi—a combined valet and male nurse. This discreet person caused trouble in the household by being too agreeable to the maidservants.



Cecilia Mostyn is planting and improving her son's Estate at Segroid. She will go to London at Easter and I suppose She will begin to enjoy herself towards May when her mourning is over. The Williames are well and the Kirkwalls\* have got £1000 a year by Death of poor old Lord Thomond. I feel much obliged by Mr. Shephards carrying you into such good company to amuse yourself so very properly. It is extremely desirable for young people to live early with genteel Society and they will then keep clear of numerous vexations....

I open my letter to say that dear Uncle is better—a great deal better and if no Relapse comes we will have him on the Sofa tomorrow & sing Jubilate tho. it will be Ash Wednesday. Compts. to Mr. Shephard and his family.

March 22

Mrs. Mostyn will come to us on Thursday and then She will take her Leave & take her Flight...my other daughters write now and then but mine is indeed a melancholy Life. Do you remember a silly Captain Somebody at Bath that used to sing "Spring Returns" and he pronounced it *Sprig* and the girls laughed at him especially Fanny Glover. I think this year we shall find that *Song* terribly out of Season. One thrush to be sure I have heard & one Primrose I have seen—a fine Vernal Equinox truly!...I open my Letter recollecting that I have never answered your Question about the Small Pox—but Uncle possesses an Acct. from your Mamma that you had Small-pox naturally at two years old—besides Hooping Cough and Measles, and now She says He is ready for the English journey & may go when he will.

25<sup>th</sup> April 1808

MY DEAR SALUSBURY

will be glad and happy when I tell him that Uncle comes to the dining Parlour now every day & goes out—sometimes—as he used in the Wheel Chair....So now let us be merry & count the Weeks till Summer Holydays; and wish if not hope for Mr. Charles's [Shephard] Company; my daughter Sophia & her Husband Mr. Hoare will be here in July and pretty Mrs. Mostyn & her Boys who might as well be old men I think for they are always sick & when I heard last were all down with the measles [at the house of Mr. Davies, the Streatham schoolmaster]—Poor Mr. Davies used to talk of *Troubles Troubles Troubles* if you remember; he may talk of troubles now. All his children ill at once, and their Mamas fainting away; and the Marchioness of Bath making Interest to lye on the Floor by her son Lord Weymouth's bedside: My Ceey plaguing him night & day to think of nothing but Harry Mostyn—a fine house he has of it! Poor dear Mr. Davies! You should write him a Letter & comfort him and poor Mrs. Plumer....It is very pleasing to me that you feel yourself well-treated by everybody. I hope you will long find it so; but constant Kindness—deserve it how we will—is no more to be hoped for than earthly immortality. Let us do the best, and enjoy the most we can with Innocence & a clear Conscience—I am no cynical old Monitress as you may see, but my Dear Lad's ever Affec<sup>te</sup> Aunt—

H. L. Piozzi.

June 11—

You once asked me about our Law-Suit with Mr. Gilest: he has submitted at last & paid the Money, Mr. Charles Shephard managed so nicely for us. Pray tell your Mr. Shephard how much we feel obliged to his Son. I am happy to see your handwriting mend every Letter, it is not so trifling a Thing as many think it to write a plain clear character—because after all if people cannot make out one's Words, what signifies writing at all—...Our Master puts his Veto on the Post-Chaise, You must come from Shrewsbury to Chester by the Coach—

\* Lord Kirkwall (Fitzmaurice) was a neighbour, and lived at Llewenny Hall, where Mrs. Piozzi had visited her relatives the Cottons when a child.

† The tenant of Streatham House.

In the following letter appears the first mention of the Pemberton family, into which "dearest Salusbury" married six years later—

Brynbella. Saturday 20 Aug. 1808

MY DEAREST SALUSBURY

I rejoice in your kind & comfortable Letter from Enborne that which was dated Shrewsbury was full of *Miseries* like those enumerated by merry Mr. Beresford. The acquaintance you have made with the Pemberton Family will, I hope, end in a long & lasting friendship—and indeed I do wish that you would be pleased to *Anglify* your style a little, and not write as the foreigners do that you arrived to Enborne instead of *at* Enborne....Tell me if the way is now to direct to Titmice\* such as yourself J. P. Salusbury Esq. instead of Master Salsbury—it seems to me very comical if it is so—I have written a long confidential Letter about you to Mr. Charles Shephard mentioning the private Tutor we talked of—I am more intimate with him you know than with your Mr. Shephard but I will write to him about it and beg him to find a proper person against Xmas—

The letters are now directed to John Piozzi Salusbury, Esq.

Brynbella. Saturday 3 Sept. 1808

MY DEAR SALUSBURY

Your Letter was a good one & very kind and deserves an explicit Answer, such as I always give; for concealment is somewhat resembling Treachery when used between You & Me—[She tells of Piozzi having severe spasms during their week of company, and once having to leave the dinner-table, and quotes 'Macbeth,'

We had destroyed the mirth, broke the good meeting  
With most admired disorder—

but that he was better and able to go out in the wheel-chair.] Let me now find that you consider Mr. Shephard as your *only Tutor* he will be good to you (happen what will) and with him you will be safe & happy—nor think of removal except from Encombe to Christchurch....English Misses do now & then mistake Plural Numbers for Genitive Cases—as you do—And vice versa but men had better confine that mode of spelling to *Sign Boards* which I have seen exhibit Horse's and Coach's to Lett—& that is no worse than your saying you love the *Pemberton's*.

Monday 26 Sept<sup>r</sup> 1808

MY DEAREST SALUSBURY

I am glad you are so happy and shall always desire that our Wishes may tend the same way. Much Vice & Folly will certainly be escaped by your not going to Eton—...I shall be glad when you have been by Imposition of a Bishop's hand—*fix'd & confirmed* in our Anglican Church the superior Excellencies of which no one knows better than Mr. Shephard....Dear Love! let me request you to read and study; and do not persuade yourself into a silly notion that you have a bad Memory. Everyone remembers what interests them....I recollect a Gawkee Lad that had run through Eton School and did not know how many Weeks there were in a Year—he had forgotten it, he said—Can you (enquired I) remember how many Cards there are in a Pack? Yes 52 to be sure was the reply: he had counted his *cards* you see tho. not his *Time*

Brynbella. Saturday 15 Oct<sup>r</sup> 1808

MY DEAREST SALUSBURY

...Angels are happier than Mankind because they are *better*, and with the Vice & Folly of Eton School you will escape many an uneasy hour, I do believe You will escape one of their Whimsies too "That no person of Genius or Talent ever could write a good hand" I know it is an Eton saying but I know too that many a Person of very limited Talent and no Genius at all—writes a bad One—...

\* Titmouse was a pet-name, but she afterwards called him her "incomparable Pug."

A Brynbella Gazette would contain few incidents for example

This day Salusbury's favourite Duck was seen walking pensively by the side of the Pond & after a few waddling Paces—*flung herself in*; The reason of this rash action is not known.

Yesterday morning at 5 o'clock a Fire was discovered—in old Peter's Tobacco Pipe but it was happily *got under* without further Damage—

So I think here is Nonsense enough for one Day—

Saturday. 7 Nov. 1808

MY DEAR SALUSBURY

I have received your second agreeable Letter and am very glad you are happy. It is good to *see* as many Things and *know* as many things as we can; and my only reason for regretting our State of Retirement is the Reflexion that whilst I am feeding my Chickens—(as poor Dr. Johnson used to say) I am starving my Understanding. If however we cannot see People who know and can tell us what passes in the World, we must e'en converse with our Leather-coated friends upon the Shelves; who give good advice and yet are never arrogant & assuming—Do you understand *that* Figure of Speech? It does not lie deep like the Joke of your own Duck drowning herself in the Pond—how should a Duck drown herself? Dear Salusbury will you never be able to take a silly Joke? You know I said you should have Paragraphs from the *Brynbella Chronicle*—and because we could not chronicle any but *such* Occurrences; I made up a *true* Tale of the Old Man's Tobacco Pipe, and the Duck waddling by the side of the Water in imitation of Newspaper Paragraphs, who when a drunken Wench flings herself into the River commonly add "*That the Reason of this rash Action is not known*"—Can't you understand it yet Salusbury?—can't you *indeed*? . . .

Poor old Peter! who was so well when I wrote last that I was trying to *strike Fire* of Amusement for you out of his Tobacco Pipe; dropt down dead in the Tool house in our Kitchen Garden; without one Word of Complaint or previous expression of ill-health. . . .

Mr. Shephard gives a kind and partial account of you to us: Make his words good my Dear Soul; and love your Book; and learn to know Jest from Earnest; and do not be such a mere *matter of fact Fellow*, though I shall ever rejoice in your spirit of Virtue & Prudence—

Wednesday. 30<sup>th</sup> Nov. 1808

MY DEAREST SALUSBURY.

Why don't you write? Your Uncle is *poorly* and very low spirited & begins counting the Weeks and Days till you return—There are but 24 days now yet I do not say Nil mihi rescribas attamen ipse veni—Let me have one other letter to say when you are coming.

When I read of the Harrow Rebellion my heart rejoiced that you were not at *any* public School—I wonder how young Myddelton pulled through! Did you ever read Miss Edgeworth's *Barrington*? It is very pretty and comical & lay about our rooms at Bath I remember when you were with us. The Weather is not bad as last Year, though Gulls *do* come some times & tell of future storms—You know the progeny of Ceyx & Alecyone hate high Winds at Sea—Leak\* saw a Hawk seize one of the pretty soft Grey Halcyon Gulls one Day & shot the Hawk: but he would not let his Prize go, & they were brought home together one dead—the other dying. The Falcon was like Turnus in *his* moments of last Agony & would have flown on Frisk had we not held him fast. We had a pretty course this morning in the Park, but the old Hare that meets me every day in the Shrubbery escaped her staring Pursuers. She knows every hiding Place about here better than they do—I was glad when she got away to see them gape about for her—looking so foolish.

Do you recollect my telling you why we call a hare Puss? I don't believe Mr. Cowper the Poet knew; for he said tho. his favourite was a Jack-Hare he called it *falsely* by a Female Name—Do you know *Le-pus* is Masculine.

\* Leak was the trustworthy steward of the estate. It was a favourite joke of Mrs. Piozzi to call him General Lake after the hero of the Mahratta war.

But all this is mere Nonsense & I wrote it to drive away Time & Care—poor Uncle is lamenting on the Sopha & thinks he is going to be very bad. I know not how the *Dinner* will *get on*—badly I fear: my London Barrel of Oysters is out, and they were *Sure* to please—Write to me & Comfort me, for I am your truly affectionate Aunt—

H. L. Piozzi—

This letter is quite unabridged, except for P.S. about Piozzi's health.

The nephew had been to Brynbella for a long Christmas holiday and had seen his uncle for the last time :—

Brynbella Feb. 24<sup>th</sup> Friday night. [1809]

MY DEAREST SALUSBURY

This moment brings me your truly agreeable Letter, and it is difficult for me to say how happy I am that you had so pleasant a Journey. Nothing drives Care away so certainly and with such immediate Effect as Field Sports; nor do I think any more animating scene exists than a gallant Fox breaking his Cover on a good scenting Day. You had confinement enough to one melancholy Round of Ideas at Brynbella—chase them away & substitute Classic Images in the Place of them—We are not called to suffer where suffering does no Good: and you can be of service to your uncle only by studying to deserve his Kindness—

Sunday Evening 15 March 1809

Our bulletin of Health here goes on very Ill; but you charged me to write, and conceal nothing from you. Poor Uncle has been delirious now a whole Week. . . . Meanwhile Mr. Moore\* keeps on in his cool slow manner; assuring me there is *no Cause for Alarm* and *pledging his Life there's not an Atom of Danger* but I have written for Doctor Thackeray again [to come from Chester] and if I have not Cause of Alarm—I wonder who has. . . .

Two more letters were sent, full of distressing symptoms and some surprising hopes; and Piozzi died before the end of the month. It will be noticed that I have only given selections from most of the letters; for I have thought well to omit not only the details of Piozzi's illness, but also the gossip of the neighbourhood, and the particulars of illnesses and misfortunes of Welsh families in whom we have no special interest. For myself, however, I have found the reading of these four-page folio sheets, folded over carefully and written all over except for the address, and then endorsed with the date of receiving and the date of answering, anything but a tedious matter. Nor is it altogether due to the fact that the writer had been petted by Hogarth, and been the friend of Johnson, Reynolds, Garrick, Burke, and Boswell, though these associations cling round her. But the fact is that she knew how to write letters, and that for the love of Piozzi her whole soul was bound up in the young nephew whose career she was trying to mould, whose success would be her success and whose failure would be her failure.

She was training him up to be a Welsh laird, and that is just what he became—one of the *fruges consumere nati* of whom she spoke so despitely in her first letter. I think that when she wrote this first letter she had not finally made up her mind as to leaving him the estate, but merely intended to give him a good education to enable him to earn a living. She certainly did not as a rule despise but rather revered the aristocracy, who may be called *fruges consumere nati*, and the somewhat Socialistic use of Horace's phrase was quite alien to her character. But it is pretty certain that in these last days of her *caro sposo* she had come to the definite conclusion, and promised her husband, for whom no sacrifice could be too great, that the nephew of Piozzi should inherit her estate and become Salusbury of Bachyeraig.

CHARLES HUGHES.

\* The apothecary from Denbigh.

## LITERATURE

## ECONOMY AND ECONOMICS.

THE reviews in our first monthly issue began with one calling special attention to the proper usage of spiritual energy. This month we begin with the consideration of the proper usage or economy of material things. Our purpose is to give some indication of what is being done and what ought to be done, and where relatively right and wrong principles are being promulgated.

Real economy—the study of the subject not from a national point of view, but as a conception for the ordering of the world—is not practical politics to-day. Yet before we can try to correct wrong tendencies we must see where they are wrong, not in detail alone, but also as a connected scheme, and so we make no apology for alluding to the larger fundamental laws which underlie the material economy of the universe.

The best, perhaps, we can say of the material by way of differentiating it from the spiritual is that it is less indefinable. So far as we can tell, the material content of the world is a fixed quantity, and we are told in the schoolroom that matter is indestructible. It may be found in the form of a solid, a liquid, or a gas, and in many cases we have discovered how to change it from one to the other. Another thing we know of the material world is that it provides the medium for the functioning of the spiritual—some people think that death will lose its greatest terrors when we can prove that the spiritual can function without the aid of the material. Not so very long ago it was seriously argued that the spiritual only functioned through the male sex, but now it is generally admitted that it is capable of functioning through all humanity. Many even believe that spirit, as we understand it, exists in, and functions through, the brute creation as well. Canon Wilberforce is emphatic on the point in his recently published book entitled 'Why does God not stop the War?'

Some now surmise that spirit exists in everything—perhaps we shall not have to wait long for the belief that it functions through everything material. But to base our plea for the economical usage of material on this assumption to-day would be considered far-fetched. There is no need to do so, for the claim for

such usage should surely be overpoweringly strong if based on the fact, generally accepted, that material is finite and is indestructible. In other words, our control of material extends, and only extends, to the shaping and using of it. Consequently, if we can thus establish a claim for the economical use of a lump of coal, with its solid, liquid, and gaseous qualities, how far greater is our claim for the economical use of the human form, compounded as it is of these material forces evolved to the highest degree yet attained—a form through which the spiritual best functions.

This last fact constitutes for us the greatest evil of war—not that it destroys utterly, because matter is indestructible, but because it reduces material to its lowest form of utility, a form in which the spiritual is least able to function. War, as now waged, is perhaps the most uneconomical form of energy. The spiritual functioning through the human appears to vie with, if it does not already dominate, nature in the matter of waste. We say "appears to," because nature in its most extravagant aspects cannot be proved to waste as human energies can be shown to do.

The wide range of meaning which now attaches to nearly every word—from its historical sense to its popular modern usage—makes it necessary in every case to start discussion with definitions. The following will, we believe, serve to introduce our further contentions:—

"Economy.—Orderly arrangement and management of the affairs of a community. ...Regulation with respect to production and consumption of goods or wealth....Management without loss or waste."—Webster, 1911.

"The administration of the concerns and resources of any community or establishment with a view to orderly conduct and productiveness."—'N.E.D.'

"Economical.—Pertaining to economy—frugal."—Webster, 1911.

"Economics.—The science that investigates the conditions and laws affecting the production, distribution, and consumption of wealth."—Webster, 1911.

"Economic.—Thrifty, careful, saving, sparing."—'N.E.D.,' marking the sense as "obsolete."

Such meanings appertain more to the historical than the popular usage of the terms, for most people think to-day that economy=saving=hoarding; and economics too often merely represents a policy invented by people to serve some particular object such as finance, or to support some particular ism—Capitalism or Socialism.

In what we have to say our desire is to controvert the popular idea, and suggest a return to the older usage.

One major criticism of our Government cannot be omitted. It was not until our rulers were engaged in organizing the most colossal waste the world has ever seen that it occurred to them to suggest the subject of economy to the people, and so far we have had a great deal more from legislators by way of precept,

and that largely superficial, than example. Even now their teaching goes no further than an hysterical cry to save regardless of cost, with constant reiteration of the phrase "for the period of the war." If such a policy is maintained, not only will the rudiments of real economy fail to be appreciated by the people, but also the reaction of wasteful expenditure owing to an ephemeral revival of industry after the war may be as unprecedented as the war itself.

We will start our brief survey by considering the action of private persons banded in societies and leagues for the purpose of inculcating economy.

As regards domestic economy we have such leagues as the United Workers putting forth a series of leaflets, generally of an excellent nature. They are apt, like all others, to lay too much stress on the saving of money. On the debit side we must allude to organizations (of women mostly) got together with the idea of raising money by the sale of comparatively useless—even from a decorative point of view—emblems such as flags, paper flowers, &c. Perhaps the most futile form that such activities have taken is a league started by a group of rich people, and indicated by a button arrangement—not a button, nothing so useful as that—costing a shilling. We would call the attention of the organizers of that league to a really economical factor in life—the bachelor button. A card of six costs but one penny, and we venture to think that if they used one of these fasteners it would be a more fitting emblem of economy.

The most pernicious instance of raising sums by sale of intrinsically worthless emblems which we hope we shall have brought to our notice is the One Million One Shilling Badge Fund, by which Ellaline Terriss hopes to achieve two objects:—First, to extract, in return for a badge, that number of shillings from the pockets of those who presumably can make no use of that amount in money, in order that a part of it may be spent on behalf of the men whose eyesight has suffered in the defence of their country. Secondly, to obtain from the purchasers an undertaking, which will be kept, and that only perforce, during the continuance of the war, to the effect that "I promise, in memory of those who have died for me, never to trade with Germany or a German."

As a matter of fact the promise need not disturb us much, as we expect the interpretation of the word "German" by such people will be narrow enough to save them from any considerable act of self-denial. If the movement to take no goods from Germany were likely to become general among the Allies, Belgium might well abandon all hope of ever receiving material compensation for the wrong done to her—for only through German exports can German payment be made.

To return to the consideration of leaflets one of the most misleading we have seen is 'How to Create Capital,' issued by the Central Committee for

*Leaflets issued by the United Workers.*  
(175 Piccadilly, W.)

*Leaflets issued by the Central Committee for National Patriotic Organizations.* (62 Charing Cross, S.W.)

*Leaflets issued by the Board of Agriculture.*  
*War and Self-Denial.* By Hartley Withers.  
(Dent & Sons, 2d.)

*The People's Credit.* By Oswald Stoll.  
(Eveleigh Nash, 5s. net.)

*Economics: Real and Practical.* By Clifford Manners. (Newnes, 1s. net.)



National Patriotic Organization. In the first paragraph it makes a general assumption that everybody wishes to be a capitalist, which we should be very sorry to regard as universally true—at any rate in the sense indicated.

The second paragraph is taken up with urging everybody to save and put by money against a rainy day, and to build up "the wealth of yourself, of your family, and, above all, of your country." Again, we should be very sorry for the individual by whom, or the country in which, this was carried out as literally as it is expressed.

The third paragraph explains that the Government has become "wiser and more generous" because it is offering  $4\frac{1}{2}$  per cent where formerly it offered only  $2\frac{1}{2}$  per cent. No sane person will, we think, suggest that generosity has been the motive power, and more people are questioning every day the wisdom of the proceeding adopted.

In the fourth paragraph what has been euphemistically called "terminological inexactitude" appears in the saying that "now it is just as easy" for the poor to save as the rich. The organization may have issued leaflets as good as this one is bad. But for us, and probably for many others, this specimen has not encouraged further inquiry into their work. We see that the President was speaking at the Guildhall meeting on the 1st inst., when financial and business experts considered how the "economic struggle" could best be carried on after the war. We suggest that the struggle has never been economic, using the term in what, we trust, will in time be considered the correct way.

On the other hand, we call attention to the excellent pamphlets and leaflets being issued by Government departments like that of the Board of Agriculture and Fisheries. Among the best of many good ones is that entitled 'Herring—the King of Fish Foods.' We are surprised to read that "herring, when correctly cooked, is sought after by the rich quite as much as by the poor." Either there must be a far greater number of wise rich people than we thought or far fewer economical poor ones than we hoped. The sentence is followed by this pertinent explanation:—

"In composition, the herring is, indeed, similar to salmon, whereas it has the distinct advantage of being cheap enough for the most slender purse. Few people are aware that a couple of herrings contain sufficient nourishment, that is, proteid and fat, to keep a working man going for a whole day, at a trifling cost, whilst at least half a pound of lean beef or mutton would be required to fulfil a similar purpose."

In addition to smaller organizations too numerous to mention, we have lectures like those given at the Royal Institution by our greatest men of science. We had the pleasure of hearing one by Prof. Bone on 'Fuel Economy from a National Standpoint.' Especially to be commended was the Professor's reference to Government ideas of economy. After alluding to the loss to the nation of between

two and three millions a year owing to our barbarous domestic method of using raw coal instead of that which has been subjected to some form of decarbonization, and Mr. Vernon Harcourt's experiments in the construction of stoves which will burn coke for fourteen hours without attention after the first filling at a cost of two-thirds of a penny, the Professor proceeded to speak of what the Government is doing in the way of economy, but got no further than mentioning such actions as the closing of the British and Natural History Museums. Perhaps when Parliament reassembles some member will ask for a return of the cost of keeping up buildings which have no other educational value than that of bringing before the public the cost of an outworn system of aristocracy.

The public have of recent years been carefully educated to visit museums, which are also much appreciated by our visitors from overseas. These visitors will now turn to theatrical exhibitions, which are generally futile when they do not provide education of a wrong sort. This ill-timed "economy" proceeds in spite of the numerous protests of those who are entitled to speak concerning a vital matter for the nation. "Business as Usual" is still a popular cry; "Education as Usual" sounds, perhaps, a mere folly to the shallow-minded, but we expect a little more sense from our legislators.

We had intended to criticize a lecture given by Sir George Paish, not because he is a prominent statistician (though he at once recalled the tale of the young secretary who, being told by a Cabinet Minister to prepare statistics on a certain subject, asked what they were required to prove), but rather because he lectured at the London School of Economics. We are not at all sure that the recommendation given to us by a former President of the Statistical Society regarding statistics did not also apply to Sir George in that capacity and his fellows—"They ought always to be kept under lock and key."

The daily press has, however, saved us the trouble of detailed criticism, though we have not seen one of the lecturer's dicta receive the castigation it merited. He affirmed that we might expect in a comparatively short time to make up the time and energy wasted in the war. If he merely meant that as a nation we should soon be resuming our overproduction of many things, that is certainly not a position we look forward to with satisfaction. If he did not mean this, we should like to know what he did mean. It is surely a contradictory statement to say that waste is retrievable. The fact that the press has forestalled us in further criticism is an excellent sign. Many of our daily and weekly papers have lately contained good articles on how to save money—a position as advanced, for the most part, as its general readers can be expected to understand. It is some months since we have been so stirred to anger as we were by a so-called progressive contemporary who advised the nation to concentrate on the manufacture of any luxury,

however useless, if only we could sell at a high price to debtors like America.

To turn to pamphlets, we find the fault in varying degree to which we have already alluded. Emphasis is laid on saving money—treating that as an end in itself instead of as an evidence and result of real economy, i.e., the better utilization of resources.

Even Mr. Hartley Withers in his excellent pamphlet entitled 'War and Self-Denial' uses such expressions as "Spend less money," and "Saving then is the only source from which the huge sum that is needed for the war can be found," without sufficiently qualifying his dicta by allusion to the fact that the real problem is to spend and save economically.

In his opening paragraph Mr. Withers says that "when self-denial is not self-interested it is likely to smack of sermons and of Sunday, and to be thought out of place on a week-day." It would have been more helpful, we think, to point out that, if self-denial is economic, it must follow that self-interest is served.

In the second paragraph on p. 11 the author's view is, we suggest, rather superficial. "Our heritage from the past," far from being "of very little use to us for the conduct of war," forms the backbone of the national credit which, as Mr. Stoll says in the book we consider later, is being pledged as payment for the war.

We must further question whether it is economical advice to suggest to the majority of users of motor-buses and trams that they should travel less by them. This advice is more likely to be advantageous when taken by users of private motor-cars, special trains, and railway compartments reserved in the interests of two or three people. In fact, such suggestions, when tendered to those who would be wiser to save their boot-leather and energy, always remind us of the question put by a poor woman at a cookery lecture at which a rich lady had told her hearers to purchase and obtain nourishment from bones. Believing she had exhausted her subject as well as the bones, she desired to know if any one wanted further information, and was no doubt startled by a request to know what had become of the meat off the bones. Here is an example from everyday life. Out of a courtyard came a cortège consisting of an outrider followed by a pair-horse empty char-à-banc, followed by another carriage drawn by no fewer than six horses. The incident would not have impressed us so much did we not remember that some months before the war we saw many horses being exercised in the same courtyard, while at the next entrance a gold-faced official lustily whistled for a conveyance. If the highest in the land can do no better than that by way of precept in the utilization of energy, it is a poor look-out for the rank and file. We do not, however, want such an incident to be regarded as typical of the aristocracy. Recently, on a visit to the North, the village fly conveyed the writer to the gate

of a well-known castle, formerly renowned for its stables, which were then being put to another purpose than the housing of horses.

'Economics, Real and Practical,' is an excellent small book, but we advise that its many ideas for small savings be taken in small doses, or else life, which even now is really wonderfully bounteous, will take on an aspect of skinflintiness, cheeseparing, and general sordidness. We fear that overworked housewives will consider many of the things which are suggested too elaborate to be really economic. On the other hand, women of leisure—there are plenty of them still left—might well open some small non-profiteering shops where many of these excellent devices could be obtained ready for use.

This book, like the rest, lays too great a stress on saving money, and in some cases its dicta would be all the better for additions. For instance, to the words "Eat less meat" might be added "and make up, if necessary, by consuming more fish"; and we must ask the author in any future editions not to give such a glaring instance of failure to carry out his ideas in practice as the wasting of whole pages of paper. The suggestions for the use of ground, and the keeping of poultry, rabbits, &c., are, however, wholly admirable.

Mr. Oswald Stoll's book on 'The People's Credit' has a closer bearing on the subject than many might imagine. The only difference between his exposition and that of the others we have alluded to is that he deals with economy on a wider basis. For our present purpose we are concerned particularly with the fact underlying all that he writes, namely, the uneconomical way in which our national credit is utilized. This is unhappily not due so much to the ignorance which is the general cause of lack of economy in the world, but especially to selfishness (to which, we admit, much ignorance must also be ascribed). This selfishness began, to use a homely metaphor, with the first dog which sat in a manger and refused to allow any one to touch that for which it had no personal use. Mr. Stoll expresses the idea in his Introduction:—

"As a matter of business which concerns the daily affairs of every member of the British Empire, whether in these Isles or elsewhere, there is no graver economic fallacy than to suppose it to be in the interests of the nation or the Empire at large to fetter those who have vital stakes in the country or the Imperial area by making those very stakes so much unavailable capital except by favour of a financial community as represented by financiers, bankers, and mortgagees who advance stake-owners credit, not cash, upon high interest and onerous terms."

We must again quote Mr. Stoll on the more enlightened German system:—

"Part of the strength of Germany has been a recognition of this fact. By means of loan banks established throughout the German Empire, with the co-operation and assistance of the Government and the

Government's bank, every man possessing any kind of property has been able, although on exacting terms, to get bank credit for the support and furtherance of his business or industry. He was largely able to do this long before the war, and hence the banks in return for lending their credit hold the first charges on all the business concerns which have constituted the wonderful development of business Germany in the past generation. They even promoted many of such concerns when a sufficient number of enterprising men were not forthcoming to solicit their help. That is why and how Germany now is so nearly self-supporting."

In speaking of the way in which the war is being financed by pledging the people's credit in the interest and to the profit of banks and other financial houses, Mr. Stoll appears to be surprised at the equanimity with which the public has accepted the situation. This was the case largely, we believe, because few understood what was happening. Their excuse in the future for not doing so will be considerably weakened if they read this book. At least the public should begin to understand that gold has really even now but little more value than Treasury Notes unless the Government backs it with the national credit, and that this value must become less as education diminishes the largely fictitious value given to gold used ornamentally.

Another thing which should be better understood of the people—freed as it is by Mr. Stoll from the financial jargon of those whose interest it is to bewilder them—is the axiom that the national value of gold must fluctuate with national wealth. In other words, owing to the comparatively early development of our mineral wealth—our reserves are now the lowest among the present combatants—and the system of free trade by which we have been able to purchase more than twenty shillings of "dumped" goods for a pound—the English sovereign has hitherto represented the maximum value throughout the world. Whether this can continue to be so after the war largely depends on whether we can learn the rudiments of economy in advance, let us say, of America, which not only possesses a greater reserve of coal than all the present combatants put together, but is also getting herself into the position of being the chief creditor of the Allies in respect of many other materials. We fear such a business view has, at least, something to do with the "abounding goodwill towards this country" spoken of by Mr. Stoll, though we are far from disbelieving in the strength of the blood ties existing between us and our cousins. As Mr. Stoll says on another page,

"The real wealth of England, the surplus of which she is so proud, comes not from her soil nor from her own factories—in other words, from those things which no one can take away from her except by force of arms, and which she necessarily protects as long as she continues her national existence—but from her income from the accumulations of the past with whose actuality she has parted, and from which she has received

for decades the payments represented by the excess of her imports over her exports."

Truly it is time, as Mr. Stoll indicates, that our national laziness should be exorcised, as it doubtless will be by the war. It will upset those who are content that England should be maintained out of a system of international brokerage, and we may begin to use, instead of waste, the national resources in land and material we still possess.

In reference again to the tax borne by the nation in the way of finding the interest imposed by financiers, we must make our final quotations from Mr. Stoll:—

"Our bank [the Bank of England] obviously has lent the Government the right to draw cheques upon it up to 20,000,000*l.*, less discount, commission and bank charges, in exchange for 20,000,000*l.* in War Loan Scrip upon which it will receive 900,000*l.* per annum for thirty years or a sum of 27,000,000*l.* in interest alone, payable out of the taxation of the whole people. Very handsome remuneration indeed for mere book-keeping! At the end of thirty years, doubtless much to its regret, it will receive back its credit of 20,000,000*l.* on redemption of the War Loan Scrip out of a further Loan which it will similarly help to finance, or again out of taxation of the whole people. The total sum of interest alone payable on the loan of 600,000,000*l.* over the period of thirty years is 810,000,000*l.* and of principal and interest 1,410,000,000*l.*"

"The Government alone has the right to such appropriation. In the hands of others, it is a free gift from the nation to the financial circle. A free gift which the nation in its own interests should reserve for itself, which in conditions of overwhelming world-competition it cannot afford to give, and which, in the interests of the property-owning and the non-property-owning classes, it has no right to give."

The fact that the Government has not stopped the publication of this book is, perhaps, evidence that it is willing that the people shall at last realize what a "Fools' Paradise" they have been, and unhappily still are, living in. Mr. Stoll has treated in a quarter of a hundred pages of such a relatively immaterial thing as credit, and we have tried in three of our pages to indicate the importance of right views of economy. It would, we fear, need a considerable-sized library to deal in any sense adequately with the uneconomic usages of material wealth.

A start might, however, be made by the consideration of what salvage can be made from material developed by war needs. In London, near Victoria Station, wood shelters have been erected for the accommodation of soldiers within a few feet of empty mansions. Close to the new Admiralty Arch, in a glorious position, some of the raised terraces have been utilized for what are practically open-air cures. Will all these things be "scrapped"? Why not supplement the sanatorium accommodation promised to us for the fight against the national scourge of consumption?



## THE INCREASING STUDY OF EUROPEAN HISTORY.

It is natural that we should assign to the war a certain new-found, modest but promising, British interest in the history of foreign nations. The war is responsible for much more than the appearance of the "war book" and the welcome revival of the political and historical pamphlet on a high level. Opportunity has been taken in many a volume to go deeper into the origins and development of nations, and our insular vision shows signs of becoming European. We have before us the first volume in a series, "The History of the Belligerents," which makes a wider appeal than any book written merely for the day. Before the war our ignorance of modern European history, and the scant attention paid either in school or elsewhere to the histories we had, were becoming a matter of general remark. Recently several satisfactory studies of the nations have been published which, like Mr. Moreton Macdonald's 'History of France' and 'The Revolutionary Period in Europe,' by an American, Prof. Bourne, were obviously written before the events of last year, but on account of those events are sure to attract much greater attention.

### THE REVOLUTIONARY PERIOD.

In no other period of modern history is the necessary reading for one who would produce any satisfactory study so wide and so varied as in that Revolutionary Period which the Professor of History in Western Reserve University has placed between 1763 and 1815.\* As a reason for not giving a systematic bibliography he mentions a statement made in 1908 that there were over 70,000 titles of books and articles upon the Napoleonic period, and we know that the list has grown considerably since. That fact alone gives some idea of the preparation for such a work as Prof. Bourne's, in which he has not allowed himself to dwell so much upon military affairs as to neglect industrial, commercial, financial, and social history.

The attractiveness of the book might have been enhanced by a general introductory chapter, but it is excellently arranged, and the marginal notes and dates and Index should greatly assist the reader. It is a solid and welcome piece of workmanship which soon reveals an agreeable style, and a gift of apt allusion and citation. The author has also a proper regard for the minor accuracies.

It is natural that in this revolutionary era France should occupy the greater part of the author's attention, and we read much of social, political, philosophical, and fiscal matters of importance. That Prussian enmity to France did not rest only upon revolutionary fears has always been evident from her attitude at the Congress of Vienna. Her desire to make

capital out of French internal disorders is also clear. In July, 1789, the Prussian minister wrote to his master that the French monarchy was ruined, and that the opportunity had come to establish the influence of Prussia upon a firm foundation, since Austria could no longer rely upon French support. The Prussian ambassador in Paris was accordingly instructed to enter into relations with the radicals and increase the embarrassments of the French Government.

It is a trite observation that the war of to-day goes back to the problems of the Congress of Vienna. It is not so often recognized that the germs of dispute were spread even earlier, in Poland, and in Alsace, detached by France in 1648 from the House of Habsburg, not, of course, from Germany as now understood. It is noteworthy that "the task of rebuilding a better France amidst the ruins with which short-sighted leadership, political passion, civil war, and foreign invasion had covered the land" was begun before Napoleon, and its "successful accomplishment was hindered by the adventurous foreign policy which French statesmen and soldiers" had already adopted.

Analogies between Napoleonic occupations of subdued countries and those of Germany to-day are not pleasant to dwell upon; but what happened a hundred years ago might a few months since have been regarded as belonging to a past Europe in which democracy had only a heated and transitory say. Against those acts of barbarism must be set, too, the rise of ideals, of an Italy free and united, so that the Italian soldiers "never forgot those days of triumph under the star of their emperor-king, and men are still living who have seen the aged veterans of those wars weep at the very mention of the great leader's name." Again, the French expedition to Egypt, as its only permanent result, "laid the foundation for the scientific investigation of Egyptian history and revealed a long-forgotten world." Do not minor German kings owe their royal crowns to the French Emperor?

Let us turn with Prof. Bourne to Germany in literature and in politics at the period when, for example, Prof. Kraus at Königsberg declared that, since the time of the New Testament, no more beneficial effects had been produced by a work than by Smith's 'Wealth of Nations,' and made it his business to "possess some excellent heads with it"; and when Stein aimed at a union of smaller states, and, unlike Hardenberg, did not desire the omnipotence of the one state, but later produced a memorial for a Ministerial Council, and wished to train the citizens for public affairs and to quicken their sense of responsibility.

Prof. Bourne's judgment of Napoleon as a reformer is that

"his deficiencies...sprang from a systematic, intolerant spirit, only slightly conscious of the value of historical forces in the growth of peoples. The redeeming feature of his policy was his ideal of ordered, reasonable administration and of civil equality."

His quality as a soldier may be judged from his reply to Metternich:—

"You are no soldier, and you do not know what goes on in the mind of a soldier. I was brought up in the field, and a man such as I am does not concern himself much about the lives of a million men."

### HOW PRUSSIA BECAME GREAT.

Mr. Marriott and Mr. Robertson in their volume have given us a fuller study of the making of Prussia.\* We do not seek for parallels, but no reader can be blind to them. Napoleon asserted that he was struggling for peace, but that it was British gold, Austrian perfidy, or Prussian folly which deferred the day of its attainment. Again, he declared that "God has revealed by the success with which He has favoured my arms the protection He has accorded to my cause." Nor is the execution of the Nuremberg bookseller, Palm, without its ghastly imitation by those who grasp at world-power to-day.

It is pleasanter to return to the reorganization of Prussia, when "never were sowing and reaping, spinning and weaving, buying and selling, so much a patriotic duty"; to the University of Berlin, and to Fichte's anticipatory addresses to the German nation he envisaged. It is "significant that, at a time when the State was too poor to pay in full the salaries of its officers, 150,000 thalers a year were appropriated for the new university"; but it is not to be forgotten that the university as well as the army was to be the instrument of the State.

We said quite recently, in reviewing an American work on modern German history, that it was well that it should have been written by an American, as, perhaps, an Englishman could not at the moment write with the necessary detachment. We must withdraw that remark in view of 'The Evolution of Prussia,' though the authors, by closing their narrative at the fall of Bismarck and giving only a succinct statement by way of Epilogue, avoid some of the difficulties of disentangling events from political controversy. The book is a model of scholarship applied to the needs of the British reading public of to-day, and if translated into German might be expected to do something towards removing false impressions, that is, if we forget for the moment that Treitschke said: "Pure and impartial history could never suit a proud and warlike nation!"

The politicians must not bear all the blame if we were not forearmed for this great struggle. There was a lack of information as well as of munitions, and of information not only about the immediate intentions of our enemy, but also about his history, character, and aspirations. This ignorance was inexcusable, but was largely due to the fact that, as the authors of 'The Evolution of Prussia' state, there has been a conspicuous and discreditable gap in our historical literature. There have been chapters

\* *The Revolutionary Period in Europe, 1763-1815.* By Henry Eldridge Bourne. (Bell & Sons, 7s. 6d. net.)

\* *The Evolution of Prussia.* By J. A. R. Marriott and C. Grant Robertson. (Oxford, Clarendon Press, 5s. net.)



in general histories of Modern Europe, both English and American, which have dealt with the rise of Germany, and there have been notable biographical studies, and some small and not very satisfactory text-books; but before the war there was not any general volume that set forth as a connected whole the story of the rise and development of Brandenburg-Prussia and the later Prussianization of Germany under the Hohenzollern dynasty, as this volume has now done. Let us make what amends we can by accepting it with gratitude and a determination to profit by the work of two accomplished writers.

From 1417, when a Hohenzollern Burgrave from South Germany came to the March of Brandenburg as Elector, to the German Empire of to-day, founded by and controlled by Prussia, the story is one of constant and unprincipled acquisition by rulers acting upon the maxim that it is their duty to maintain and extend the State. The rulers have always been autocrats, and with few but notable exceptions the people have accepted subservience as their lot, a subservience tempered, however, by pride in their share in the historic mission. As the authors say, "a docile and drilled vanity is an inexhaustible reservoir of national effort." Hence to-day we see a nation equipped not only in arms but also in philosophy, a *Weltmacht* fostered by a *Weltpolitik*, both apparently blessed by the people.

The ruler of Brandenburg became Duke in East Prussia, extending the domain by conquest and treaty, especially under "the Great Elector, the founder of Prussian absolutism," until Frederick I. crowned himself King in Königsberg, Jan. 18, 1701, just 170 years before his successor was to accept, if not an imperial crown, an imperial title. But as the Prussia of 1640-1740 did not, perhaps, contribute one single first-rate mind to the civilization of herself or the world, so it has been written of the Empire since 1871 by M. René Boylesve, "Not one great writer, not one great musician, not one painter, makes his mark on the world—not even on the world of Germany." We could not go so far as that; but the remark has some justification.

Frederick William I. is notable as the father and the brutalizer of his son Frederick II. and the breeder of tall soldiers; but with Frederick the Great we come to Prussian history with which English people have a sort of familiarity. "By any rational standard of morality," said Dean Inge the other day, "few greater scoundrels have lived than Frederick the Great and Napoleon I. But they are still names to conjure with." They are, and will long be responsible for evil example, and incidentally for much writing and argument. The present writers do not spare Frederick, his "proposal of robbery punctuated by blackmail" to Maria Theresa; the *roi éclairé* of the Polish Partition, differing from the footpad only in the magnitude of greed, the scale of operations, and the philosophical hypocrisy with which he and his associates sought to cover naked aggres-

sion. Making allowances for Frederick's limitations as those of his age, they go on:—

"The most serious gravamen of the indictment here is that Frederick, who claimed to represent a new type of monarchy, taught the Europe of his day that success in these methods obliterated the moral taint, and incited both by precept and example the ruler who would be the first servant of his state to concentrate his brain power on a science of statecraft in which intellectual efficiency was everything and morality a damaging handicap. The doctrine that ends justify means is inevitably dogged and damned by a doctrine of casuistry as elastic as it is pernicious. And in the politics of the eighteenth century Frederick is the arch-casuist. The circumstances of Prussia's position—it is the pith and marrow of his philosophy of politics—differentiated her from other states, and transformed what would have been immoral acts in other rulers into a crown of glory for Prussia. The eighteenth century was mesmerized into admiring precisely the qualities in Frederick that in our eyes are most vulnerable to irrefutable criticism, while it acquiesced in the defects that are most patent to us. . . . In the evolution of Prussia Frederick holds the place that his statue commands in the centre of his capital."

Frederick's death in 1786 meant "the snapping of the mainspring of the administrative machine." The reign of Frederick William II., an able and accomplished man in private life, marks the beginning of the period of decadence. The French Revolution would have overwhelmed a greater ruler; but he was a party not only to the Declaration of Pillnitz and the Treaty of Basel, but also to the Second and Third Partitions of Poland. Of Prussia under the Third Frederick William, his Queen, the venerated Luise, said after Jena: "We have fallen asleep upon the laurels of Frederick the Great." The years 1797-1807 are those of the unmaking of Prussia. Yet the humiliation of the House of Habsburg, the absorption of the Free Cities, and the elevation of secondary principalities were to tend to the aggrandizement of the Hohenzollerns, no doubt all unsuspected by Napoleon.

"The remaking of Prussia" was not due to her rulers, but to her patriotic statesmen, soldiers, and professors, in the age of Stein and Hardenberg, of Humboldt and Fichte, of Scharnhorst and Gneisenau, of Yorck and Blücher. The part of the ruler was to fear, then to profit by, and afterwards to thwart the national spirit.

We call special attention to the chapter on 'The Remaking of Prussia,' while that on the Congress of Vienna is most relevant to the problems of to-morrow. Let those who complain of the ineffectiveness of the Congress consider the difficulties in store for the Allies.

The constitution of Prussia, of the Confederation, and of the Empire is well discussed. But, when all is said, most readers will find their chief interest in those chapters which come into close relation with affairs of to-day, and here many things are admirably said. Two examples of the conspicuous fairness of the authors are their tribute to the traditional

religious tolerance of the Hohenzollerns, and their treatment of the first Emperor William, who as Prince in 1848 had "innocently incurred special opprobrium"—his unpopularity has been less generously accounted for—"the honest, simple-minded, and courageous sovereign whose venerable figure was the incarnation in German eyes of the heroic period." Contemporary British opinion reflected in *Punch* was not always so kind to him who profited by the victory over France. He had the advantage of being served by a Chancellor not so honest or so simple-minded, who, in the truer succession of Frederick the Great, forged and riveted anew the prerogatives that set his master's crown. With the Chancellor as man the authors deal much as they do with Frederick, characterizing his last eight years in retirement as the least edifying, yet

"his gifts, his character, his achievements, his principles of statecraft, his interpretation of life, and the tradition he bequeathed are written indelibly in the history of Prussia and the German Empire. Those who built the mausoleum in the woods at Friedrichsruh that he loved, where he was buried beside his devoted wife, judged fitly when they placed only one word on his tomb: 'Bismarck.'"

It is almost inevitable that in dealing with certain phases of Frederick's and Bismarck's policy the word "cynical" should be frequently used. As we approach the contentious events of yesterday it is natural that there should be observations on which there is room for difference of opinion, while fresh disclosures are being almost daily made, notably as to Germany's colonial policy and conduct. We heartily commend a book which is as satisfactory in execution as it is timely in appearance.

#### THE STORY OF OUR FRENCH ALLIES.

The author of 'A History of France' thinks it well to state that this book was in the press before any one dreamt that we should soon be standing beside our traditional enemy on the very battlefields where we have often confronted him. He has made no alterations to meet the new conditions, in accordance with a wise decision that any attempt to do so would show such a bias as to destroy the value of his book. He has, however, become conscious of overstating the temperamental characteristics, especially the weaknesses, of the French people.

He thinks that "the lack of historical sense in her people, and the adamant strength of her nationality," constitute the difficulty and the interest of French history.

No one who considers the range and thoroughness of this history of our present Allies will look upon it for a moment as one of those books produced for "the crisis," but it none the less arrives very happily. Dean Kitchin's history is forty years old, and stops at

\* *A History of France*. By J. R. Moreton Macdonald. 3 vols. (Methuen & Co., 17. 2s. 6d. net.)

1789. It is in some respects a disappointment that Mr. Macdonald stops at 1871, but the career of the Third Republic could not have been seen in true perspective, and the author would have had to confess many more regrets had he been obliged to leave it in 1914.

From a disciple of Acton, we expect a book of well-ordered method, and we are gratified in such matters as the citation of authorities to each chapter, maps, and index. But the author's experience in history must have convinced him that it is not within the competence of one man to produce a really satisfactory history of France in all its phases from the time of Caesar to that of Gambetta. Mr. Macdonald acknowledges "much fierce criticism and a searching revision of the proofs" by Mr. C. R. L. Fletcher (which may account for some of the numerous foot-notes), and his indebtedness to Sir Foster Cunliffe in the narrative of the Napoleonic and Franco-German wars; and his book is naturally at its best in his special period of the Revolution.

It is when we read the long story of a people that we see clearly how history repeats, or resembles, itself; as, for example, in the persistence of the idea of the Empire of Charlemagne, lingering on to bewitch the minds of Charles V. and Napoleon, and perhaps a later dreamer; or the composition of that "Middle Kingdom" which began in the portion of Lothair, and has come to a sort of new life in the clash of European rivalries ever since.

The story of France and England has through the ages been inseparable. The Continental losses of our King John marked "a great forward step in the evolution of the distinct nationalities of France and England," because "each now occupied in the main the sphere in which alone it could work out its national destiny"—an instance, though not the most obvious one afforded by that reign, that blessings often come to a people through a worthless ruler. The author inquires why it was that the development of French constitutional government never took place, though it seemed to be germinating in the States General and the *Parlements* (not at any time the counterpart of the English institution) of Philip IV. He thinks that it was never "seriously demanded or desired, and that these assemblies were imposed by the King and not demanded by the nation." He says elsewhere, that the thirteenth and early fourteenth centuries were a time of great prosperity, that no greater mistake could be made than to brush aside this period as a time of poverty, ignorance, and squalor. The population was large and much more evenly distributed, for agriculture was the principal industry, and primogeniture being the exception, it was in the hands of an infinite number of small tenants and proprietors. Such a people do not make active parliamentarians.

Some will always dwell fondly upon Henry IV., "the last of the Kings of France to live on terms of sympathetic

intimacy with his humbler subjects," a man with the grand ideas of kingship, though with more of the vices than would now be regarded as consistent with grandeur; but history has not chosen to dwell on that side, believing him when he said he could leave all his pleasures rather than "lose the least opportunity of acquiring honour and glory." Has not Acton told us to "suspect power more than vice"? Henry excused himself to the Huguenots: "I desire to give peace to my subjects and repose to my soul"; but where is the authority for William Penn's statement that it was the design and glory of this prince to secure the present and future peace of Europe? Henry IV., says Mr. Macdonald, prided himself greatly on his powers of military organization, and at his death was completing an alliance so that he might launch upon more extended wars. Still, by the time of Richelieu the cry had arisen for the abolition of all taxes imposed since the death of Henry IV., which would have meant the cessation of war. "Perish the people, but France must be great," was the maxim of that minister; and under the diplomacy of him and his successor Mazarin France came to purchase greatness in Europe at a high price. She was also to lose her budding colonies, a loss not repaired till far on in the nineteenth century; and the industries which Colbert had fostered were expelled from France by the Revocation of the Edict of Nantes, when England alone took 60,000 refugees, who established her silk and tapestry industries, and Germany and Holland profited to a still greater extent. England and Holland can afford to pay some of the debt to Flemish refugees of a later age.

Truly the French nation was called upon to pay heavily for its grandeur in arms and its glitter at Court, and for its craze for absolute unity, which without exception "has proved to be petrifying to the life of the State which adopts it," at a time when the men who really made the age great, whether statesmen or soldiers, economists or inventors, had to pass themselves off as instruments of a single despotic mind.

The Revolutionary Period takes up nearly one of these three volumes. History is, we suppose, agreed that Mirabeau's was the greatest political intellect of the first period, and that Danton was "the greatest figure that passes over the revolutionary stage."

Not only in his battles is Napoleon well portrayed, and the twenty-eight pages on the Franco-German War strike us as a particularly succinct and useful narrative. In these days, when we sometimes hear talk of the "cheap victories" then won by the Prussians, it may not be unprofitable to consider Mr. Macdonald's verdict on their achievements:—

"Thus ended the catastrophe of Sedan; it had been, in the main, a splendid illustration of the merits of the German military system and of the weakness of the French. Never had the mechanical precision of the

German methods been more admirably developed. Never had the vigorous independent initiative of their commanders been more happily displayed. Never had the relentless nature of their blows, military and diplomatic, been more completely demonstrated. Above all, never had the leadership of their great commander been more cool, thorough, and sagacious. It was, perhaps, in leadership that their superiority over the French was most marked."

We should like to give one or two of Mr. Macdonald's character sketches, if space allowed. He has the dramatic gift. Here is a judgment which is worth remembering:—

"If France had collapsed after Sedan—as, from a professional military point of view, she should have collapsed—not only would her prestige have been ruined, but her self-respect would have vanished. As it was, in those five months of self-sacrifice she vindicated her right to retain her self-respect, and demonstrated the fact that it is dangerous to press a proud nation to extremities of humiliation."

Place-names to-day take on a new interest. Marshal Villars "threw up a strong network of entrenchments, known as the lines of la Bassée... for the defence of Arras," which Marlborough and Eugène had no intention of attacking, "for they had an equally good and undefended access to France by way of Mons and Maubeuge." We learn that "it is good proof of the fighting spirit of the French that even the enormous armies of Louis XIV. were in the main voluntary"; and, as a foot-note adds, it is also proof of the misery of the country that so many sought employment in the army.

Prof. Terry, in his useful 'Short History of Europe (1806-1914),'\* has brought his two previous similar volumes down to the war. Style is not so much his object as to convey facts in a trustworthy summary, but in a book intended probably for the young student one is surprised to find him profusely garnishing his pages with foreign tags, mostly German. "*Welt-politik* discovered its terrain in Asia Minor" is no isolated example of a manner that might well be improved.

The range widens immeasurably as the historian approaches modern times, and "Europe" travels all over the world. The author is to be congratulated on his presentation of so much history in well-proportioned compass. The introductory review is good, but the method leads to a good deal more repetition than is necessary even in treating different countries separately. Some strain is put upon facts in certain instances to make them square with theories, and there are some disputable generalizations. The penalties of writing history right down to our own days are obvious, and in this case the last paragraph is probably the least happy in the book.

\*A *Short History of Europe* (1806-1914). By Charles Sanford Terry. (Routledge & Sons, 6s. net.)



## THE MIDDLE DISTANCE

THERE are one or two points of view from which a good handful of minor poetry, all belonging to one *lustrum* or so, may prove actually more profitable reading than great poetry. The abundance or scarcity of minor poets indicates not only the superficial extent, but also the depth and the variety of the interest in poetry characteristic of a generation. Minor poets form the nearest and the most active part of the audience of great poets, whom they reflect and thereby illustrate. In them we may see the general level of accomplishment and of criticism above which, or aside from which, the great poet will, as it were, swing himself; it is they who, especially in the times of their abundance, have, we may say, the making of the pace. Again, the throng of minor poets, taken together and read with discrimination, affords the chief witness—we would go so far as to say, the one tolerably adequate witness—concerning the distinctive intimate mind of a generation in regard to those subjects—religion, love, one's country, oneself—about which public speaking is so fatally easy, and private speaking so extraordinarily difficult. Yet again, there is the question of recognizing a new great poet upon his first appearance amid the poetical rank and file.

What is it that differentiates the great poet from the rest? The difference must needs be related to the nature of the mass or average out of which he starts conspicuous; but we think it could be shown that one element of it is always his preference for, and method of dealing with, what we will call the middle distance.

We mean by middle distance that range of imaginative apprehension within which detail cannot be omitted, shirked, or inconsistently set out without incurring failure; within which fullness of knowledge counts immediately, order is felt to be

indispensable, and construction will not satisfy unless it conveys an impression of unity and solidity. In this region matters are tough and unyielding, and the creative or formative energy of the poet must work at a certain steady heat. There is a multiple secret too, which the true master discovers, but cannot impart, determining the exact sufficient degree of his own detachment, so as to ensure a maximum force and delicacy, and the swift instinctive choice of what to omit and what to include. Here are born the greater mass of the "jewels five words long"—the phrases that enchant, enlighten, and live for ever; but, for all that, words and phrases, within this region, are but secondary, subordinate things, the main attention being firmly held to the stuff itself which the dream is made of and the ordering of the dream. The reward of success here—of the rare success which neighbours perfection—is a place among the immortals. Failure in this pitch of the work consists most often in a sinking into mere prose, the poet's formative energy being choked beneath the redundancy of his material; or, on the other hand, in a meanness or slightness resulting from deficiency in material.

But, as literature becomes more self-conscious, there arises the tendency to shirk the exigencies of the middle distance, to pitch one's centre in the near foreground, where things loom large, relatively few and vivid, and also may be violent and confused without impairing the appearance of truthfulness—or in the far background, where provided a certain unity of mood and effect of vastness and remoteness are achieved, precise detail matters not. Either region will serve as the hunting-ground for the lyric poet—for the minor poet; in fact, if you blot the middle distance out in a mist, you may run the two into one field. We have an abundance of fine poetry in which the centre is pitched either beyond the middle distance or well this side of it; but upon a close examination it will appear that the middle distance, if not explicitly acknowledged, is yet implied by the perspective. Emphatically is this so if both the extreme terms are included in the poet's range. That trick of blotting out the middle distance—as if it did not exist—implies in him who uses it the same kind of infirmity in regard to poetry as an abuse of the chord on the leading note implies in regard to music.

The several reasons which make the work of any considerable body of minor poets a profitable study, may also be produced to explain the peculiar interest of estimating the minor poet by his relation to the middle distance. Does he shirk this altogether—either by neglect or by evasion? Or does he rather gravitate towards it? How does the whole body of minor poetry in a given decade compare with that of any other decade in regard to these tendencies? And does its characteristic weakness lie in defect of material or in defect of formative energy?

Such questions as these have not for many a year—perhaps have never in the whole history of the world—had so profound and inspiring an interest as they have at this moment. For we have about us not only this voluminous revival of poetry with its many-sided significance; there is besides—immensely enhanced by the fact of the war—the hope, one might dare say the probability, that somewhere in the twentieth century lies waiting another Golden Age. As the Armada is to the great European war, so maybe is Shakespeare himself to some child now at school, or some group of children.

One of the most salient characteristics of modern poetry is the readiness of its response to current criticism; the poet is eminently, and, indeed, inevitably by his very constitution, "suggestible." We have sometimes wondered whether Matthew Arnold would feel entirely contented with the results, upon the criticism of poetry, of that famous essay in which he taught us how to ring isolated great lines, and mark the sound of the true gold. It is a method both fascinating and relatively easy, and has been pursued to the neglect of construction. There is, however, this much decidedly to the good. The interest of the critics has stimulated in verse writers concern for verbal felicity, and the frequency of this strikes one pleasantly in most of the verse of the present day to which the name poetry can by any means be applied. But, although one may repeat five words to oneself a whole day long without their palling, it is not so easy to fill pages of print with satisfying remarks about them. The critic must find something else to talk about, and nowadays he usually falls back on the inner being of his poet. With a pontifical solemnity, and some reproachful condescension towards his readers, he lays bare its secrets in prose—this also full of colours and images, fragrances and sweet savours, velvetiness, crustiness, cadences, and what not. He too is fighting shy—consciously or unconsciously—of the middle distance.

This attitude reacts strongly upon the young poet. With all its undeniable gracefulness and vividness, minor poetry is year by year growing more reproachful and superior—not with the robust straightforward sentiment of "*Odi profanum vulgus*," but with sanctimonious preciosities of an arrogance which has little or no fighting quality in it, which is latent and often slight, but imparts nevertheless a tinge, a quality, alien alike from the serenity and from the gloom to be found in great poetry.

Two of the most interesting among the books which have suggested these remarks are concerned almost exclusively with nature. The one entitled '*A Voice from the Trees*' is by Charles Herbert Frogley, who died at the age of 38, just before the outbreak of the war; the other, '*Songs of the Fields*,' is by a young Irishman, Mr. Francis Ledwidge, whom Lord Dunsany introduces to us as a peasant poet, now serving

*Songs of the Fields.* By Francis Ledwidge. (Herbert Jenkins, 3s. 6d. net.)

*A Voice from the Trees, and Other Poems.* By Charles Herbert Frogley. (A. C. Fifield, 2s. 6d. net.)

*Rose of my Life.* (Herbert Jenkins, 3s. 6d. net.)

*The Exalted Valley.* (Mary's Meadow, Ludlow; London, Burns & Oates, 5s. net.)

*Catholic Anthology, 1914-1915.* (Elkin Mathews, 3s. 6d. net.)

*Symphonies.* By E. H. W. M. (Oxford, Blackwell, 2s. net.)

*Oxford Poetry, 1915.* (Oxford, Blackwell, paper, 1s. net; boards, 2s. 6d. net.)

*Poems by Two Brothers*—Richard and John Beresford. (Erskine MacDonald, 2s. 6d. net.)

*The Wind in the Temple.* By Edmund John. (Same publisher, 1s.)

*The Youth of Beauty, and Other Poems.* By Cecil Roberts. (Same publisher, 1s.)

*The Pilgrim Kings.* By Thomas Walsh. (New York, Macmillan Co., 5s. 6d. net.)

*A Chant of Love for England.* By Helen Gray Cone. (Dent & Sons, 2s. 6d. net.)

*Rivers to the Sea.* By Sara Teasdale. (New York, Macmillan Co., 5s. 6d. net.)



with the Royal Inniskillings. Lord Dunsany invites us to consider him the poet of the blackbird. We did not find near so much about the blackbird—nor that so good—as this invitation had led us to expect; and what we found was, as an expression of opinion, considerably too narrow. Mr. Ledwidge has all the gifts and facilities which, to our thinking, are nowadays somewhat too highly prized. Hitherto, if this is the best he has yet rendered, he has chosen themes somewhat too easy for his strength. But we rather expect that a young author, whose native vision of things is so acute and so intellectual as the reader comes to perceive Mr. Ledwidge's to be—whose power of mere singing, too, is so real—will not always be content with making us see fragmentary glimpses, however charming, of wild land and water; but will presently address himself to create a whole. This Charles Herbert Frogley did attempt. Dr. Wicksteed's sympathetic memoir tells us that these verses are the direct outcome of an almost unendurable delight in the beauty of external nature, and were written always in immediate contact with it. Frogley knew little and cared little about literature, his interests being scientific, philosophical, and "sociological"; and it is interesting to notice that, of all the examples of work with which we are now dealing, it is his which is pitched most securely in the middle distance. His verse tends to sink into prose, but it is redeemed again and again by a curious inner glow; it has force and inner cohesion as well as a sober sensuousness; and though the inability to understand what is the use of a cathedral, when one can wander under trees, argues, on one side, rather narrow limitations, the lucidity and energy in these poems leave one with an impression that the writer, had he lived, would have broken through into a wider place.

Two of the little volumes before us are made up of love-poems, the whole being in each case addressed to one woman. 'Rose of my Life'—a little pagan, a little crude, not altogether free from old-fashioned clichés, and insufficiently musical in its attempts at uttering passion—has the merit, now often neglected, of definite form. It is true that several of these "ballades" and "rondeaux" have a little the air of an exercise; but the effect of using forms so rigid to express what many writers would have poured forth in the easiest and least hampering stanzas at their command, not only proves unusual and pleasing, but also enhances what intellectual value there is in the poems. Mr. Arnel O'Connor's book of verse, 'The Exalted Valley,' has the sort of charm to be described by the word "fragrant," and is all compact of fancies. Three or four of the poems strike us as entirely good. But he stands less well than most the test of the middle distance; he even at times definitely obliterates it, runs the far and the near into one field, and commits that solecism which we compared just now to the abuse of the leading note.

The stronger, more brilliant, and more promising of the newer writers, however, addict themselves mostly to foreground studies, throwing figures up against the sky, as one may sometimes see them by chance at the top of a steep bank, making believe that they are at the world's end, with only an infinity of nothingness beyond. This means that there are no relations to consider but those between the figures themselves and the figures and the spectator. Also, to get the effect, there is usually needed some sort of pose, or some resolved immobility on the spectator's part. If anything from behind that skyline crops into view, the illusion is spoilt. This is the general scheme of the poems which are collected in the 'Catholic Anthology,' and presented to the world in a "Futurist" cover. The very name indicates a pose, and these productions—so far from being "catholic," even in that radical original sense of the word which is no doubt intended—are as sharply and narrowly limited as the apparitions on the close fortuitous horizon of the steep bank. They are selections from the work of Mr. Ezra Pound, Mr. Lee Masters, Mr. T. S. Eliot, and some others, and they are exceedingly clever, and occasionally rather improper, though more by suggestion than otherwise. They give odd, surprising significances to trivial matters; they have a novel range in the way of imagery; they show a pretty ingenuity in the matter of sneering; and they appear at once daring and profound. But, on examination, they are found to be none of these things in quite so high a degree as it seemed on the first reading, and they prove nothing. The whole thing is a trick combined between the world and the poet, which a movement abolishes. It would not be possible to play the trick at all without a considerable measure of wit; and of the qualities displayed by the different writers in this anthology, wit is, perhaps, the most prevailing.

Much the same remarks apply to the eleven 'Symphonies' by E. H. W. M.; but they would require to be lessened in force, toned down. Here the foreground is kindlier, also more confused, and we deal with ideas and psychological states more often than with whole people. The symphony plan—following with appropriate stanzas, now stately and of lengthy line, now more swift and abrupt, the wonted sequence of movements in the musical composition so called—while it gives the whole an artificial air, gives it also the unity not immediately discernible in the sequence of ideas. Considered not as a vehicle of philosophy, but as verse, these poems are interesting, and even improve on a second reading, but are hardly beautiful. The book comes from Oxford, and with it comes a similar little paper-covered volume entitled 'Oxford Poetry, 1915,' containing the work of several hands—undergraduates apparently still at college. The technical merit of the verse is surprisingly high, considering that nearly all of it is immature. Of the majority one might hazard the

guess that the short lyric will prove to be the end the adequate vehicle for what they may have to say; and to read them is to understand afresh the good sense which lies behind the setting of a Prize poem. Prize or no prize, one would like to see these young writers put to tackle something intrinsically rich and difficult; for they deal mainly with themes simple and easy. Still these are decked out with skill and delicacy, here and there with a gorgeousness and stateliness, which, after allowance for the influence of the study of literature, remain the clear promise of greater things to come. As for the middle distance, we find it seldom ignored, and when ignored it is so with some evident affectation. Yet more seldom is it attacked directly or filled in any manner which hints at the "grand manner"—the general tendency being to be rather over-poetical, and to abound too freely in verbal felicities.

'Poems by Two Brothers,' the work of Messrs. Richard and John Beresford, links itself naturally to the foregoing. These are Irish lyrics, and they have to the full the characteristic Irish charm, now so familiar and so dear to all lovers of poetry—a charm which, on a first reading, may be thought to lie in the peculiar grace and music of the verse, but which presently is found to be a secret of inner orientation or position. It is connected, indeed, with the curious happiness of the line on which the centre is pitched—the furthest that can still be accounted belonging to the middle distance before that merges into the background. The Irish poet at his best throws his main endeavour upon his middle distance, leaving the background, as it were, to chance; and he achieves a work of art in which there is an unusual preponderance of inexpressive thought over words which are kept simple, even if full of colour and image, a work of which no one can grow weary. The Irish poet, not at his best, throws his strength into his background, and becomes irresponsible, indefinite, and merely wistful. These poems are rather of the former than of the latter kind, and should not be overlooked. Mr. Richard Beresford is the more Irish; Mr. John Beresford in one or two pieces shows a sturdier strength. Both use detail gathered from other countries than Ireland in the Irish manner, and to the gain of their verse.

Mr. Edmund John, who in 'The Wind in the Temple' likewise uses his unmistakable poetical gift as the vehicle of a philosophy, shows a similarly inadequate appreciation of the virtues of a delicate economy in words, and, further, a tendency to rankness in the profusion of sensuous images, which jets of sardonic bitterness do not exactly correct. His work suggests that, exuberant in fancy and strong in visualization, he seldom attempts what is not easy to him.

It is a distinct merit of the work of Mr. Cecil Roberts that in 'The Youth of Beauty' he tries a promising faculty somewhat further than it will bear with perfect success. He attempts blank verse, and

that in a classical narrative which tests his dramatic power—a test not undergone without fair measure of achievement. The gifts of sweetness, melody, and frequent happiness of phrase he shares with many other aspirants; what we find more welcome than these is the distinctly intellectual quality in his work.

The native differences between the poetry of these islands and that of America, where they are not complicated or overridden by influences like Futurism, are distinct and amusing to trace. Here are three new books of American verse which may illustrate them. Of these Mr. Thomas Walsh's 'The Pilgrim Kings' is planted courageously in the middle distance, and ventures itself into blank-verse narrative and dramatic sketches. Catholic legend, and stories of Spanish painters, furnish the author's most conspicuous material. He handles it easily and with movement, though rather after the manner of Longfellow.

Helen Gray Cone's 'Chant of Love for England,' and Sara Teasdale's 'Rivers to the Sea,' exemplify the rhetorical quality in American verse. Each author writes as addressing an audience, and that not the select few for whom, if they heed their audience at all, English poets mostly write, but the whole wide world. Even the latter, whose subject is nearly always love, and that in the more intimate interactions between the "I" and the "You," somehow contrives to suggest also the enthusiastic applause of innumerable female friends whose experiences she is "voicing." This is not to deny that she has a real gift of singing, and something to sing about. Helen Gray Cone, whose poems are very unequal in workmanship, but in the best examples delightful and even beautiful, has a wider variety in choice of theme, and tries her hand, not unsuccessfully, at ballads and legends as well as patriotic poetry. An English review is bound to say "Thank you" for 'A Chant of Love for England'—the last stanza of which has some fine lines.

We are warned on all hands that the fat days of comfort—legacy of the nineteenth century—are gone for ever. For the poet, at any rate, this is good news. The standard of the idle and the standard of those who endure hardness cannot—least of all in art—be one and the same. We have a little over-elaborated the significance of the purely personal and individual aspect of sex; we have played somewhat too complacently with windy philosophies; our admirations and esoteric enthusiasms have been too often nothing better than the direct quest of strange thrills. These things are aftermath, the product of here and there a favoured field, at a summer's end. But we are stripped for a winter's ploughing and the coming of spring, which shall bring us a great new harvest, not from queer exotic places and mysterious gardens, but from the broad cornfields and the well-known vineyards, where the common man spends his sweat that they may feed and make glad the world.

### THREE REALISTS—AND THEIR CRITICS.

In his book upon Mr. G. K. Chesterton, Mr. West works out at some length, with considerable care, and under conditions of freedom that do credit to his publisher, his view of a writer whom he undoubtedly admires, and evidently understands—up to a certain point. That is to say, he has a critical understanding of his man, he divides his criticism into proper headings, and expatiates on these with lucidity and insight, and now and again he has a phrase which shows the real Chesterton.

But this reality is, in more than one case, obscured by an inexact appreciation of details in the theme. In the Introduction Mr. West speaks of the school of the "eighties"—Lionel Johnson, John Davidson, Beardsley, and others—as a "strong stimulant given to a patient dying of old age." It was not that; it was really a reaction against the solidity and dullness that found strong and devastating expression in every aspect of Victorian life. Being a reaction, it went too far, as is natural to reactions. Men who began by laughing at the past and speaking freely of the present went on, from sheer detestation of their over-altruistic environment, to exaggerated egotism which, as a consequence of their personal talents and tastes, expressed itself in unnecessarily "fine" writing and rather wearisome cleverness. However, the cleverness had its merits. It showed others that to write cleverly was possible and legitimate, and, better still, compatible with great work; it cleared a hearing place in the crowd for such men as Mr. Shaw and Mr. Wells. Thence, again, came an over-development, and this led to Mr. Chesterton.

Mr. Chesterton, in his fullest expression, is the prophet or apostle of the normal, of the healthy, genuine man—a rare type in an age of effort and haste and artificiality and heart-searching of every description. Mr. Chesterton thus consistently detests everything that is below or above the normal. He hates the smug bourgeoisie; Mr. West sees that, so far as letters are concerned, when he points out Mr. Chesterton's omission from his 'Victorian Age of Literature' of a score of names whose possessors were at least worthy to appear in the 'Who's Who' of their day. He hates also the abnormally clever persons who wish to extend their research and knowledge to the lives of all around them. Not that he is against reform; on the contrary, he is on fire for it; but it must be reform from the abnormal, the artificial, the official, and everything else that men have built up by false plans on insufficiently studied

foundations. His ideal reform is the return to that most normal of all institutions, the Home; and the Home contains for him, within those lines, extraordinarily wide, but unalterably rigid, all that is necessary for the happiness and the salvation of man, woman, and child. When, for example, speaking of inspectors and the like, Mr. West remarks that Mr. Chesterton is "hotly human and almost bitterly anti-humanitarian," he has epitomized the man and the writer in one sentence.

In religion Mr. Chesterton holds the view that cannot but grow out of this. He has written 'Orthodoxy' in proof of it; in 'Orthodoxy' he speaks of those wide but rigid lines, outside which reigned cruelty and punishment and other horrors, while within the folk sang and danced as they pleased. Mr. West is at fault when he attributes this joy and liberty to local and climatic conditions. It is a law of this world that when you know just how far you may go, and what exactly your boundaries are, you feel within those boundaries an indestructible sense of freedom and enjoyment. A child will romp to utter fatigue within the limits of the nursery, and will then sleep with the utmost placidity and contentment. Mr. West should have quoted the great passage about the Church:—"In my vision the heavenly chariot flies thundering through the ages, the dull heresies sprawling but prostrate, the wild truth reeling but erect."

Mr. West complains that Mr. Chesterton includes too many sects—or sections?—of Christianity among the orthodox. But for Mr. Chesterton orthodoxy is not so much universality as definiteness. It is the indefinite he dislikes, the Mephistophelian spirit of negation, the dull void of atheism, the mistiness of unbounded speculation. He distrusts the theory of "Inner Light," and has very little regard for Locke, Berkeley, Hume, and the like; in that he is justified by the fact that Kant had, so to speak, to pull Philosophy back by the skirts from the door that led out to the dusk of introspection and immanence into the well-lit room with definite walls.

We spoke just now of the child romping within such a room. In many ways Mr. Chesterton is just such a child. He loves asking question after question, following up phrase after phrase into a maze of paradox, which suddenly shows him the maze solved as from the exit door. Similarly, like a child, he loves extravagance, knockabout fun, voyages of discovery round the enchanted garden. He loves big people and big thoughts and big things—also big pretensions. He is always saying, "Let's pretend" that railings are spears, that coat-tail buttons are dragons' eyes, and that a suburban wall is the crest of the world; he never loses his delight in these wonders of everyday life. But, again, like a child, he never loses his inherent sanity. He may write a poem of the wildest extravagance or beauty, but he comes back with a sturdy child-like jump to the solid ground of reality.

*G. K. Chesterton: a Critical Study.* By Julius West. (Secker, 7s. 6d.)  
*Hilaire Belloc: the Man and his Work.* By C. Creighton Mandell and Edward Shanks. With an Introduction by G. K. Chesterton. (Methuen & Co., 2s. 6d. net.)  
*Thomas Hardy.* By Harold Child. (Nisbet & Co., 1s. net.)



What Mr. West calls the superb antithesis,

The child that played with moon and sun  
Is playing with a little hay.

is the best instance of the rioting within accepted limits, and the sanity centred in a wild world, which give the key to the poet's whole thought and being. Mr. West speaks with a flash of insight of "that involuntary little gasp which is a reader's first tribute to a fine thought." That gasp which every man or woman sensitive to such things knows well—the sudden catch in the throat, the mist in the eyes—will seize body and soul, not only before written or painted things, but also before wonderful sounds or sights—wonderful truths that strike home. For such truths Mr. Chesterton is always seeking, and when he sees them, he moves, literally, heaven and earth to express them. He does express them—sometimes in laboured complexity or paradox, and once and again in the sheer simplicity which they need because it is their own, and this is his real claim to permanence as a writer and thinker.

Between Mr. Belloc and Mr. Chesterton there is a distinction, but not a difference; they are brothers in arms, but their methods of fighting are not identical. For one thing, Mr. Belloc is a traveller, walking on his two feet over his well-loved Sussex Downs, through the mountain lands that come between Vienne and Rome, among the Pyrenees, in the New World, and wherever else he can find primitive wide spaces and the autochthons that inhabit them sparsely. Mr. Chesterton travels, but with his pen; in style he is as devious, as varied between simplicity and elaboration, as is his compeer in choice of paths and study of scenery. Then Mr. Belloc is primarily a man of letters, a writer, while Mr. Chesterton is a thinker first, and then a publicist—hardly, as some would say, a journalist. Messrs. Mandell and Shanks, whose small handbook we have before us, scarcely do justice to Mr. Belloc. Evidently curbed, as Mr. West was not, by their plan, or, may be, by that of their publishers, and whatever series was set before them for their example, they miss many essential details, and, through such omission, the main presentment. They spend much time and trouble over Mr. Belloc's war writings, whereas these are, in reality, little more than the capably expressed study of a keen observer whose business it is in literary life to turn his hand to any and every subject—as it is that of Mr. Arnold Bennett, for example, Mr. Wells, Mr. Arnold White, Mr. Blatchford, and half a dozen more of our smarter writers.

Of course, Mr. Belloc is, to a great extent, a dilettante: poems, verses for children, essays on anything and everything, come with absolute ease to his highly trained and well-schooled pen. He is—there his critics are right—a master of prose and a very fair verse-writer. He has been "at the game" ever since 1895, according to the reference books—probably ever since he was 15—and he knows every trick and turn of it. They call him

an historian; but he is hardly that, in spite of scholarships and other honours in history. Rather, he has a keen eye for historical atmosphere, especially for the sight of a policy behind the events, such as is admirably taught at Oxford. It is from this foundation that he has developed into a political writer. Just as he analyzed for himself the political meaning of King John's concession of Magna Charta, Simon de Montfort's rebellion, and the passing of the Stuarts, so he has analyzed for all who may read the political mechanism of England in the twentieth century; and nowhere has he done this more brilliantly and exactly than in his "political" novels. They show the inner working, and the social side of the party system. How far they are known, or ever will be known, to the general public is doubtful; they are as caviare to the general in their polished and sustained irony. But any one who cares to compare Mr. Belloc's Prime Minister—that nice young man with the weak lung—with any of Mrs. Humphry Ward's Cabinet magnates will be blind if he cannot distinguish the real from the fictitious.

Yet Mr. Belloc keeps to his dilettantism; he destroys, but he never constructs. Serious as he is—the foundation of *The Eyewitness* is full testimony—he does not and will not be serious right through, nor does he give us anything in exchange for the elaborate structure with rusty, creaking girders he shows up so pitilessly; yet his "political" work may be paving the way for others who will build rightly by reason of his showing how others built wrongly.

In literature also, as a craft, he is a dilettante, witness the book that his two critics do not seem to have read, 'Dr. Caliban's Guide to Letters.' In its way it is a masterpiece without a flaw, but it is not creative. His 'Beasts for Bad Children' and other satiric verses are also treasures, but treasures of technique, and not to be judged heavily for this or that quality of freakish unexpectedness. They are just the kind of verse that scores of people write—Mr. Locke's last effort is a case in point—but far better. 'The Cautionary Tales' are simply a reproduction of the kind of verse written in all sincerity a century or so ago, but a unique reproduction if we except another little collection almost as clever, 'The Infant Moralist,' by Mrs. Arthur Jacob and Lady Helena Carnegie.

But Mr. Belloc returns to the path trodden by Mr. Chesterton, and claims therein the same permanent worth, by his love of man—the simple normal man with healthy tastes and sound instincts, and a keen love for the reality of the land where he was born, and wherein he would live and die free and undisturbed. His knowledge and love of that land give Mr. Belloc much of his historical insight, and his knowledge and love of the men who belong to it arm him doubly against the type of politicians whom he hates, not only because they would mishandle men, but also because they would misuse the power

that has come into their hands. Messrs. Mandell and Shanks point out, rightly, that a democracy almost always lapses into an oligarchy; but Mr. Belloc sees in this the evil practices of the oligarchy who pervert the facilities of democracy to their own ends. Against those, as against all who live and flourish by solemn, and often self-deceiving humbug, he is as keen and strong a fighter as his comrade-in-arms, Mr. Gilbert Chesterton.

It may seem out of place to join with these two Mr. Thomas Hardy as treated in the brief account by Mr. Harold Child. But there are interesting analogies and contrasts of treatment, and, furthermore, Mr. Hardy illustrates to some extent the obverse of the medal. For Mr. Child every character and every incident in Mr. Hardy's work is evidence of a deep central philosophy, the leading idea of which is that all men and women are struggling diversely and vainly against the power that rules the world. It is conceded that he does not state this explicitly until he comes to 'The Dynasts'; but for Mr. Child it is throughout the conscious, or at least the subconscious, guiding principle. This view is an over-statement. Humanity in the individual may be, for Mr. Hardy, objective to the world, just as it is for Mr. Chesterton subjective, for Mr. Belloc, perhaps, midway between the two. 'The Dynasts' could not have been schemed out except to a conscious plan of the kind. But in all his work Mr. Hardy, not only as an artist, but also as a man, sees and describes his men and women as realities, and not as puppets. We may even suggest that the real meaning of his attempt to construe them into subjects of the Immanent Force in 'The Dynasts' lies in the change, for him, from novel-writing to epic poetry. Something of the same transition is to be seen in Meredith, as though both writers, after walking all their days in the town, on the hill, and through the forest, were suddenly transported to a mountain peak which completely changed not only their outlook, but also the manner of their sight. No; the reality of Mr. Hardy, his greatness and claim to permanence, are not due to any central philosophy, but to the fact that he did see clearly, and without any refusal to study it, everything that made up the lives of his men and women; and any philosophy that can be argued out of those lives and his treatment of them is just such as might be read into the treatment by any other earnest and keen-sighted recorder of collective humanity, whose real merit lies in his record, and not in the why or the wherefore of it. But, of course, it is the duty of every critic to find out whys and wherefores, or to invent them if they do not exist.



## MIDDLE AND LOWER CLASS LIFE.

THE fact which seems to emerge most prominently from the novels under consideration, 'These Twain' and a further section of 'Pelle the Conqueror,' is the relatively small outlook at present possible in middle-class married life as compared with that of manual workers. Both books, in our opinion, represent adequately the average of life in the spheres they depict.

The lives of Edwin and Hilda Clayhanger in 'These Twain,' and those of Pelle and his wife Ellen in 'Pelle the Conqueror,' have this difference. In the former case there are no children of the marriage—only a boy which Hilda brings to Edwin as the offspring of her bigamous union with George Cannon, whereas the Pelles have, before the end of the book, two children. The difference is not so essential as it might be, as it does not seem as if children of their own would have done much to broaden the Clayhanger outlook, and Pelle did not permit the existence of a family to modify his activities on behalf of his class.

The difference, however, was real in environment and atmosphere. In the case of the Clayhangers life was trammelled by the conventions attached to Edwin's position as the leading master printer of the town—a position he inherited as he did relatives like Aunt Hamps, with her pride in keeping up appearances before her world, though it entailed on her personal sacrifices which, suffered with another end in view, would have made her inherent nobility apparent. Ellen Pelle suffered also, but she had the consolation of knowing the broader issues upon which her husband was engaged, and which she served by her sacrifices.

That the differences were inevitable no thinking person would maintain for an instant, any more than such a person would deny that, to speak broadly, they generally exist. Why? Probably from the sapping of imagination that usually attends the attainment of a certain degree of ease and comfort, a belittling which precludes the knowledge of the relatively larger scope for "doing" real things possessed by the middle class over their poorer neighbours.

Mr. Nexö promises another section entitled 'Victory,' which leaves us in much the same state of expectation as does Mr. Bennett at the close of his volume. Pelle has achieved a measure of material success in the Labour movement, but is estranged from his wife, who has been driven to sell herself to provide her husband with means for the existence imperilled by the master class. We leave Edwin Clayhanger, on the other hand, settled down to a certain measure of tolerant life with his wife.

No one could have made such a detailed record of middle-class provincial life more interesting than Mr. Bennett, and no one but a consummate artist could have kept our attention on a concatenation of mean trivialities through five hundred pages in such a time as this. Probably we are the more ready to be tolerant because it seems almost impossible that such existences can continue after the present great upheaval. The relief to the action and reaction of the husband and wife, which is the outcome of essentially low ideals—such as the assertion of his personality as a Clayhanger by his success in business, and her assertion of herself as one who will not bow the knee to him, but will use him as the means to accomplish her own material aggrandizement—lies principally in their common friend Tertius Ingpen, a middle-aged bachelor. Like ourselves, probably many readers will suspect that Mr. Bennett is going to use him as a human bomb to stir the Clayhangers from their lethargy. His increasing intimacy with Hilda and his enunciation to Edwin of his belief that the harem is the proper place for women, added to his unconventional way of living, seem to be leading none too artistically to such a *dénouement*. But we feel quite apologetic to Mr. Bennett when he tells us in so natural a fashion how Ingpen had all along carried out his ideas regarding women. Here was an Englishman who would have appreciated the explanation of the Turk to the Briton who wondered at his readiness to grant the Parliamentary franchise to women: "If I permitted my women to compete with men in industry, in fairness I should grant them the like protection of the vote."

The other relief to the general sordidness is the Orgreave family. Their larger outlook is more indicated than revealed. We should have liked to know more of them, but we could not have spared anything in the book, and five hundred odd pages even of Mr. Bennett is enough at a time. The poverty of the family as revealed on the death of the father follows in the wake of their introduction of Sunday musical evenings—a telling instance of the defects of the qualities of such people. The last book of the three in the volume is entitled 'Equilibrium.' But it is an unstable balance of forces.

What upsets it? We venture on what, we hope, is an "intelligent anticipation." Edwin has no heir. Hilda's son, the offspring of the bigamist, does not seem likely to satisfy his stepfather's growing appreciation of the need for bigger ideals. At the present slow rate of evolution one feels that death must intervene for Edwin before a really spiritual outlook can take the place of his long course of materialism, but a son might rise to the enormous possibilities inherent in the possession of a printing business. We meant to reproduce a few of the most telling paragraphs, but we have still to consider 'Pelle the Conqueror,' and surely readers of *The Athenæum* will not fail to enjoy

the whole book for themselves—an enjoyment which might be reduced if we lifted things away from their context.

Mr. Nexö's novel is handicapped by being a translation, though Mr. Miall is to be congratulated on the little that it has suffered at his hands. More care, however, might have avoided mistakes in tense and pronoun; and some words we suspect of being quite wrongly translated. Life among the working classes in different nations has naturally more in common than that of the middle classes, because it is less exotic, and suffers everywhere more or less from the selfishness of the possessing class—suffering most when the possessors have most recently risen from the ranks. Take this from Pelle's first wandering round the city of Copenhagen:—

"He had wandered through it in all directions, had marvelled at its palaces and its treasures, and had found it to be great beyond all expectation. Everything here was on the grand scale; what men built one day they tore down again on the morrow, in order to build something more sumptuous. So much was going on here, surely the poor man might somehow make his fortune out of it all?"

Some of the conditions of living were evidently worse in Denmark, at least when the book was written, than anything in London. We believe we are right in saying that there is no parallel in London to the Ark where Pelle first took up his residence, a place in which the lower vermin jostled with the human vermin for room and means of existence. But the class conscience and struggle are much the same the world over, and one book, when good, is, from that point of view, as informative as another. Here are represented all those social divisions which exist among those below the old income-tax level of 160*l*. The household of the agitator of the old guard—secured now from want by the collective earnings of the children—from which Pelle takes his wife; the student dreamer who is loved, though not understood; the girl born for pleasure which she has obtained in the only way open to her, while retaining her love and affection for Pelle; the other who only cared for luxury and got it in the same way; the little sister who not only mothered her two brother waifs, but also wanted to mother Pelle and all the world beside; the workman who, when he was drunk, was as safe on a housetop as when he was sober; the grocer whose Christmas spirit led him to give the children a present with each purchase of sweets while he still used the scales which cheated each customer—even now we have by no means exhausted this portrait gallery of the working class. Pervading the whole of it is the atmosphere of the struggle for the material things of life, of which in the present case Pelle is the central figure. Not a plaster saint by any means is he. Some of his limitations were so serious as to foredoom his efforts to a large measure of failure. For instance, "he did not feel that a man should receive payment for that which he accomplished for the general good."

*These Twain.* By Arnold Bennett.  
(Methuen & Co., 6*s*.)

*Pelle the Conqueror: the Great Struggle.* By Martin Andersen Nexö. Translated by Bernard Miall. (Sidgwick & Jackson, 6*s*.)

## LIST OF NEW BOOKS.

The method of classification in the following list needs a few words of explanation. The scheme adopted is the Dewey Decimal System, which starts with a series of ten main classes, that are divided into ten subdivisions, and these again into ten subsections, and so on to any extent of minute classification. This system has secured general recognition in English-speaking countries, and is by far the most popular among librarians.

This list does not, as a rule, attempt to proceed beyond the main classes or their most general subdivisions. A more minute classification will be used whenever the various items are combined into a volume, forming a guide to the contents and relative value of the publications for the year or any other period adopted. At the same time, subclasses are indicated, for the benefit of librarians and others familiar with the system, by the class-numbers given at the end of each entry. The first numeral in these represents the main class; the second, one of the subdivisions, and so on.

Readers may be puzzled to find, to take one instance, the topic "Frightfulness" appearing under 'Philosophy.' The explanation is that ethics is a branch of philosophy, and international ethics, with its subdivision, the ethics of peace and war, is a part of applied ethics. Readers, however, who master the system, will speedily learn where to look for works on any particular topic.

## GENERAL WORKS.

## BIBLIOGRAPHY, ENCYCLOPÆDIAS, MAGAZINES, &amp;c.

**Boyd (Clarence Eugene).** PUBLIC LIBRARIES AND LITERARY CULTURE IN ANCIENT ROME. *Chicago, University Press (Cambridge University Press) [1915].* 9 in. 77 pp. bibliog. index, 4/n. 027.037

A short, well-documented study of the history, equipment, contents, management, object, and cultural significance of the Roman public library.

**Goldsmith (Peter H.).** A BRIEF BIBLIOGRAPHY OF BOOKS IN ENGLISH, SPANISH, AND PORTUGUESE RELATING TO THE REPUBLICS CALLED LATIN AMERICA, WITH COMMENTS. *Macmillan, 1915.* 8 in. 127 pp., 2/n. 016.98

A select bibliography, with critical notes, and an index by countries and subjects.

**Griffin (Grace Gardner), ed.** WRITINGS ON AMERICAN HISTORY, 1913: a bibliography of books and articles on United States and Canadian History published during the year 1913, with some memoranda on other portions of America; compiled by G. G. Griffin. *New Haven, Yale University Press (Milford), 1915.* 9½ in. 211 pp. index (40 pp.), 8/6 n. 015.70

The eighth annual volume in this series.

**Jordan (Louis Henry).** COMPARATIVE RELIGION, ITS ADJUNCTS AND ALLIES. See 290 RELIGION. 016.290

## 100 PHILOSOPHY.

**The Awakening Light [Bk. I.].** *John Long, 1915.* 7½ in. 96 pp., 1/6 n. 133.9

An incomprehensible story, written in semi-archaic and high-falutin language, of a visitor from another world to a man troubled with pain and mental doubts, and the subsequent conversations on religious, philosophical, political, and other themes.

**Berg (Leo).** THE SUPERMAN IN LITERATURE; translated from German. *Jarrod [1916].* 8 in. 257 pp. por., 5/n. 171.9

Traces the genesis of the idea of the superman in Carlyle, Emerson, Kierkegaard, Flaubert, Renan, &c., and illustrates its working in Bleibtreu, Hans Hoffmann, Wilbrandt, Heyse, Conrad, Strindberg, Ibsen, Dostoevsky, Wagner, &c. The writer's attitude is hostile to Nietzsche.

**Crosby-Heath (E.), ed.** THE MYSTIC ARSENAL: a selection of mystical sayings made by E. Crosby-Heath. *MacDonald, 1916.* 7½ in. 78 pp. paper, 1/n. 149.3

This booklet is described as "an arsenal, wherein are stored the things of the Spirit that are the munitions of peace." A saying is given for each day of the year, culled from the Bible or mystic writers of the East and West, ancient and modern.

**Herrmann (Jesse).** A CRITICISM OF SOME DETERMINISTIC SYSTEMS IN THEIR RELATION TO PRACTICAL PROBLEMS. *Princeton, University Press (Milford), 1914.* 9 in. 55 pp. paper, 3/6 n. 159

**Knight (Alfred E.).** AMENTET: an account of the gods, amulets, and scarabs of the ancient Egyptians. *Longmans, 1915.* 8½ in. 286 pp. index, 12/6 n. 133.4

A summary of the chief facts about the gods, sacred animals, and amulets of ancient Egypt, intended as a reference book for collectors of Egyptian antiquities.

**Ladd (George Trumbull).** WHAT MAY I HOPE? an inquiry into the sources and reasonableness of the hopes of humanity, especially the social and religious. *Longmans, 1916.* 8 in. 326 pp. index, 6/n. 170

The fourth and last volume of a series, the others being 'What can I Know?' 'What ought I to Do?' and 'What should I Believe?' The author analyzes the nature and sources of hope, considers its limitations, assurance, and practical uses, and closes with a discussion on the hope of salvation, immortality, and a perfect society, or the "Divine Kingdom."

**Sidgwick (Eleanor Mildred, née Balfour, Mrs. Henry Sidgwick).** A CONTRIBUTION TO THE STUDY OF THE PSYCHOLOGY OF MRS. PIPER'S TRANCE PHENOMENA (*Proceedings*, v. 28, pt. 71). *Glasgow, MacLehose, Dec. 1915.* 8½ in. 677 pp., 12/n. 134

Gives a list of papers previously published concerning Mrs. Piper. Index to v. 28.

**Whittaker (Thomas).** THE THEORY OF ABSTRACT ETHICS. *Cambridge University Press, 1916.* 8 in. 126 pp. index, 4/6 n. 170.7

By the author of 'The Neo-Platonists.' Deals with 'Metaphysical Preliminaries,' 'Separation of Ethics from Metaphysics,' 'End and Law in Ethics,' 'The History of Abstract Ethics,' 'The Solution of Juvalta,' 'Abstract and Concrete Ethics,' and 'Metaphysical Conclusion.' The author, while clinging to the effort of English thought to avoid the a priori, acknowledges that such an attitude must be modified by Continental rationalism as revealed in Kant.

## 200 RELIGION.

**Anderson (Henry Robert William).** LARGER THAN THE CLOUD. *Allenson [1916].* 7½ in. 173 pp., 2/n. 252.6

A series of sermons on the Christian promise of consolation.

**Bainbridge (Mrs. Harriette S.).** FOR SOUL AND BODY: talks on spiritual healing; with Foreword by George Frederick Charles Searle. *Cambridge, Heffer, 1916.* 6½ in. 120 pp. paper, 9d. n. 265.8

The main argument is that faith is needed for divine physical healing, as well as for forgiveness of sins.

**Cowan (Henry) and Hastings (James), ed.** SUB CORONA: sermons preached in the University Chapel of King's College, Aberdeen, by Principals and Professors of Theological Faculties in Scotland. *Edinburgh, T. & T. Clark, 1915.* 8½ in. 307 pp. 252.5

The contributors are: Principal George Adam Smith, Principal James Iverach, Dr. Alexander Stewart, Principal James Denney, Bishop Mitchell, Prof. David S. Cairns, Prof. James Cooper, Prof. William Alexander Curtis, Prof. James Gilroy, Prof. D. Miller Kay, Prof. Alexander R. MacEwen, Prof. John Edgar McFadyen, Prof. Hugh Ross Mackintosh, Prof. George Milligan, Prof. Thomas Nicol, Prof. W. P. Paterson, Prof. Henry M. B. Reid, Prof. John Alexander Selbie, Prof. James Stalker, and Prof. Henry Cowan.

**Dawson (Joseph).** CHRIST AND THE SWORD: words for the war-perplexed; with an Introduction by Fossey John Cobb Hearnshaw. *Kelly, 1916.* 7½ in. 155 pp., 2/6 n. 252.6

Twelve sermons dealing with some religious, ethical, and national problems of the time; delivered in the Wesleyan Church, Ilkley.

**Friedlaender (Israel).** THE JEWS OF RUSSIA AND POLAND: a bird's-eye view of their history and culture. *Putnam, 1915.* 8 in. 230 pp. map, index, 6/n. 296

This work is based on Dubnov's large 'History of the Jews in Poland and Russia,' of which Dr. Friedlaender promises us a translation. His own study is mainly historical; he traces the views held on the Jewish question in Russia before she had taken over Poland's legacy of a large Jewish population. Both these opinions and the practice of the Polish landowners were antagonistic to Jewish liberty, and the result has been repression on the one hand, and an intensification of the racial sentiment on the other. The different stages through which the latter has passed are the subjects of the most interesting chapters—interesting, because they reveal the almost unsuspected intellectual activity which has been going on in spite of persecution and hatred.

**Harris (Thomas Lake).** THE BROTHERHOOD OF THE NEW LIFE: an epitome of the work and teaching of Thomas Lake Harris, by "Respiro": Vol. XII, THE INSPIRED WORD, OR THE REVELATIONS OF GOD TO MAN [third edition]. *Glasgow, Pearce, 1915.* 9½ in. 246 pp. paper, 5/n. 220.1

**Hastings (James), ed.** DICTIONARY OF THE APOSTOLIC CHURCH; edited by James Hastings with the assistance of John A. Selbie and John C. Lambert, Vol. I.: AARON-LYSTRA. *Edinburgh, T. & T. Clark, 1915.* 10½ in. 745 pp., 21/n. 270.1

This work, with the 'Dictionary of Christ and the Gospels,' is intended to form "a complete and independent Dictionary of the New Testament."

**Jordan (Louis Henry).** COMPARATIVE RELIGION, ITS ADJUNCTS AND ALLIES. *Milford, 1915.* 8½ in. 606 pp. index (52 pp.), 12/n. 290

The writer's purpose is to define the nature and limits of comparative religion by giving "a critical estimate of the contributions made by Anthropology, Ethnology, Sociology....the labours of countless learned societies, &c....towards promoting the growth and greater stability" of its study. He draws attention to about five hundred works, and reviews a third of them separately.

**Katha-Vatthu.** POINTS OF CONTROVERSY OR SUBJECTS OF DISCOURSE; being a translation of the Kathā-Vatthu from the Abhidhamma-Pitaka, by Shwe Zan Aung and Mrs. Rhys Davids (*Pali Text Society*). *Milford, 1915.* 8½ in. 472 pp. diagrams, appendix, indexes. 294

The first translation into a European language, it is believed, of this work of Eastern thought.



**Keyer (Arnold Oskar).** ENGLAND AND THE CATHOLIC CHURCH UNDER QUEEN ELIZABETH: authorized translation by J. R. McKee. *Kegan Paul*, 1916. 9 in. 576 pp. appendixes, index, 12/ n.

The German edition was published in Rome in 1911, and was exhaustively reviewed by Prof. A. F. Pollard in *The English Historical Review*, 1912 (p. 159 *et seq.*). Father McKee says his reason for translating the work was "because it seems to me a remarkable confirmation of the view of the Reformation which English Catholic historians, from Dodd to the present day, have expressed in their writings—a confirmation all the more impressive because given by one not himself a Catholic."

**Legge (F.).** FORERUNNERS AND RIVALS OF CHRISTIANITY: being studies in religious history from 330 B.C. to 330 A.D., 2 v. *Cambridge, University Press*, 1915. 9 in. 701 pp. bibliogr. index (63 pp.), 25/ n.

The author describes his work as "a modest attempt to bring before the public certain documents of great importance for the understanding of the growth and development of the Christian religion." Its wide scope may be seen from the chapter-headings: 'The Conquests of Alexander,' 'The Alexandrian Divinities,' 'The Origin of Gnosticism,' 'Pre-Christian Gnostics: the Orphici,' 'Simon Magus,' 'Post-Christian Gnostics,' 'The Ophites,' 'Valentinus,' 'The System of the "Pistis Sophia" and its Related Texts,' 'Marcion,' 'The Worship of Mithras,' 'Manes and the Manicheans.'

**Merz (John Theodore).** RELIGION AND SCIENCE: a philosophical essay. *Blackwood*, 1915. 9 in. 204 pp., 5/ n.

The author, taking Descartes's dictum "Cogito ergo sum" as the signpost indicating the true road to the study of philosophy, points out the tendency of most philosophies to fall back into dualism, and applies the introspective view to a special problem—the study of religion.

**Riehards (Isaac).** THE LORD AND GIVER OF LIFE: addresses on the presence of the Holy Spirit in the world and in the Church. *Skeffington*, 1916. 7½ in. 144 pp., 2/6 n.

These addresses, by the Archdeacon of Queenstown, were given at a retreat for Sisters, but are intended to have a wider appeal than to a community.

**The Russian Church:** lectures on its history, constitution, doctrine, and ceremonial; [with] Preface by the Lord Bishop of London. *S.P.C.K.*, 1915. 7½ in. 93 pp., 1/6 n.

The subjects in the sub-title are dealt with respectively by Dr. Percy Dearmer, the Rev. R. W. Burnie, Mr. W. J. Birkbeck, and the Rev. H. J. Fynes-Clinton. Issued by the Anglican and Eastern Association.

**Saunders (K. J.), ed.** THE HEART OF BUDDHISM: being an anthology of Buddhist verse, translated and edited by K. J. Saunders (*The Heritage of India*). *Milford*, 1915. 7 in. 96 pp., 1/6 n.

A selection of typical and popular Buddhist poems, translated in the belief that from them "the student will catch more of the spirit of Buddhism, and... enter far more deeply into the feelings of Buddhists, than by much wading through the prose books." A selection of prose stories is added as throwing light upon the topics of the poems. Mr. Saunders writes a short sympathetic introduction on the cardinal tenets of Buddhism.

**Sedgwick (Thomas Arnold).** THE PRAYER OF THE LORD AND THE LORD OF THE PRAYER: sermons and addresses. *Skeffington*, 1916. 7½ in. 127 pp., 2/6 n.

Six short sermons on the Lord's Prayer, and nine on the Crucifixion.

**Souter (Alexander).** A POCKET LEXICON TO THE GREEK NEW TESTAMENT. *Clarendon Press*, 1916. 7 in. 298 pp. bibliogr., 3/ n.

A handy and timely elementary dictionary of New Testament Greek, the entries made as brief as can be consistently with clearness. Intended for young theological students and any others, "from the working man to the experienced scholar," interested in the Greek Testament. The bibliography is very short, and restricted to elementary works.

**Stafford (Roland).** THE HISTORY OF A CLUB: what and where it is. *Elliot Stock*, 1916. 7½ in. 144 pp. appendixes, 2/ n.

The aim is to give an historical impression of Christianity, "the oldest Club in existence in the Western World and the Near East," devoting chapters to 'Conditions of Membership,' 'Its Relation to its Founder,' 'Its Constitution and Rules,' &c.

**What Happens after Death?** A symposium, by leading writers and thinkers. *Cassell*, 1916. 7½ in. 127 pp. paper, 1/ n.

The contributors include Canon J. W. Horsley, Dr. R. F. Horton, Robert Hugh Benson, Mrs. Besant, and Lady Grove.

**Wodehouse (Helen).** NIGHTS AND DAYS, AND OTHER LAY SERMONS. *Allen & Unwin*, 1915. 7½ in. 188 pp., 4/6 n.

Fifteen Sunday evening addresses given by the Principal to the students of Bingley Training College.

**Worsey (Frederick William).** PRAYING ALWAYS (Eph. vi. 18): addresses from Ash Wednesday to Easter in war-time; with an introductory hymn of prayer by John Stanhope Arkwright. *Skeffington*, 1916. 7 in. 101 pp., 2/6 n.

Nine Lenten addresses on prayer, with an appendix of family prayers as issued on a card in the Hereford diocese.

### 300 SOCIOLOGY.

**Bancroft (Hubert Howe).** WHY A WORLD CENTRE OF INDUSTRY AT SAN FRANCISCO? See 917.9461, AMERICA. 380

**The Banking Almanac for 1916**, the 72nd year of publication, containing a complete banking directory of the United Kingdom and the British colonies, the principal banks of the world, and bankers' guide to the principal insurance offices; edited by Sir Robert Harry Inglis Palgrave. *Waterlow* [1916]. 8½ in. 1420 pp., 15/ n.

**The Canada Year-Book, 1914.** *Ottawa, J. de L. Tache*, 1915. 9 in. 716 pp. ill. diagrams, maps, index.

Special features of this issue are a new section on education, an illustrated article on geology in relation to agriculture, and a general survey of the climate of Canada.

**Carlyle (Alexander James).** POLITICAL THEORY FROM THE TENTH CENTURY TO THE THIRTEENTH (A HISTORY OF MEDIEVAL POLITICAL THEORY IN THE WEST, vol. iii. by Robert Warrand Carlyle and Alexander James Carlyle). *Blackwood*, 1915. 9 in. 218 pp. bibliogr. index, 10/6 n.

A resumption of the study of the development of political theory in its immediate relation to the historical events and conditions of the Middle Ages, at the point at which the author left it in the first volume.

**Coddington (F. J. O.).** THE YOUNG OFFICER'S GUIDE TO MILITARY LAW. *Gale & Polden*, 1916. 6½ in. 126 pp. index, 2/6 n.

A little manual dealing with those aspects of military law with which C.O.s, company commanders, and young officers should be acquainted in their daily practice.

**Gray (Howard Levi).** ENGLISH FIELD SYSTEMS (*Harvard Historical Studies*, vol. xxii.). *Cambridge, Mass., Harvard University Press (Milford)*, 1915. 9 in. 578 pp. maps, appendixes, index, 11/6 n.

A study of the structure and cultivation of township fields, being a contribution to the history of the settlement and early agricultural conditions of England. The appendixes comprise documents, early surveys, lists of parliamentary enclosures, &c.

**Gunn (Richard).** THE SOCIAL TRINITY: a new science of political economy. *Glasgow, Fraser & Asher*, 1915. 7½ in. 149 pp. 2/6 n.

The three persons of the Social Trinity are the State, Labour, and Capital. The author contends that the "scientific political economy" originated with Adam Smith has resulted in a series of economic errors that have involved Great Britain in the loss of ten thousand million pounds sterling in a period of sixty-nine years.

**Michels (Robert).** POLITICAL PARTIES: a sociological study of the oligarchical tendencies of modern democracy; translated from the Italian by Eden and Cedar Paul. *Jarrold* [1916]. 8½ in. 448 pp. index, 12/6 n.

The fundamental thesis of the author's sociological theory is that the formation of an oligarchy is inevitable in all political parties, whether they profess monarchic, aristocratic, or democratic doctrines. In party life he finds a threefold root of oligarchy: in the psychology of the crowd; in the psychology of the individual; and in the social necessity of party organization. In the chapter entitled 'Party Life in War-Time,' especially written for the English edition, the author had perforce to confine himself to the discussion of broad outlines, owing to the impossibility of seeing contemporary events in their correct perspective.

**Millioud (Maurice).** THE RULING CASTE AND FRENZIED TRADE IN GERMANY; with an Introduction by Sir Frederick Pollock [translation]. *Constable*, 1916. 7½ in. 159 pp. index, 4/6 n.

Interesting and reasoned economic studies of the conditions leading to the present war, by the Professor of Sociology at Lausanne. They have appeared since the outbreak of war in *La Bibliothèque Universelle et Revue Suisse*, and are here expanded and collected under the headings of 'The Ideology of Caste' and 'Germany's Aims at Conquest by Trade and by War.'

**Montgomery (R. M.) and Allen (William).** EXCESS PROFITS DUTY AND EXCESS MINERAL RIGHTS DUTY UNDER FINANCE (No. 2) ACT, 1915. *Butterworth*, 1916. 9 in. 94 pp. index, paper, 7/6 n.

An explanation of the Act, and arrangement of its various provisions in logical order, which should fulfil its avowed purpose of being useful both to lawyers and laymen.



**Robertson (Dennis Holme).** A STUDY OF INDUSTRIAL FLUCTUATION: an inquiry into the character and causes of the so-called cyclical movements of trade. *P. S. King*, 1915. 8½ in. 299 pp., 7/6 n. 381

An inquiry into the character and causes of the so-called cyclical fluctuations of trade, in the leading industrial countries, especially the United Kingdom, from about 1870 till the eve of the present war (submitted successfully for a Fellowship at Trinity College, Cambridge, and afterwards revised). Shows the need for an accurate knowledge of the real state of our resources, and considers how far finance and industrial affairs are amenable to government control.

**Robertson (George Stuart).** THE LAW OF COPYRIGHT: supplement to Dec. 31, 1915. *Clarendon Press*, 1916. 9 in. 106 pp. paper, 5/ n. 341.5

Contains supplementary notes to the text and appendixes of 'The Law of Copyright,' and a 'Note as to the Effect of the War on International Copyright.'

**Vaughan (Father Bernard).** WHAT OF TO-DAY? [popular edition.] *Cassell* [1916]. 8 in. 413 pp. por., 2/6 n. 304

**Vinogradoff (Paul).** SELF-GOVERNMENT IN RUSSIA. *Constable*, 1915. 8 in. 118 pp. 2/6 n. 352.047

The author describes the conflicting tendencies in Russian local government: the movement towards centralization and bureaucracy, as opposed to the spontaneous growth of the primitive organization of the peasantry. Since the outbreak of the war, the work done by the Union of the Zemstvos and the Union of the Municipalities has revealed an astonishing capacity for self-government. Prof. Vinogradoff, in addition to these matters, relates the history of the movement in favour of free popular education, which seems now within a few years of universal adoption in the towns. The book, it will be noted, covers new ground, and is on that account to be recommended.

**Washington.** *Naval War College.* INTERNATIONAL LAW, TOPICS AND DISCUSSIONS, 1914. *Washington, Naval War College*, 1915. 9 in. 169 pp. appendix, index. 341

The discussions were conducted by Prof. George Grafton Wilson, the topics being: 'Classification of Public Vessels,' 'Regulations relating to Foreign Ships of War in Waters under the Jurisdiction of the United States,' 'Bombardment by Naval Forces,' and 'Submarine Mines.' The appendix contains the proposed manual of laws of maritime warfare adopted by the Institute of International Law, at Oxford, 1913.

**Washington.** *Library of Congress.* GUIDE TO THE LAW AND LEGAL LITERATURE OF SPAIN; prepared under the direction of Edwin M. Borchard by Thomas W. Palmer. *Washington, Government Printing Office*, 1915. 10½ in. 174 pp. glossary, index, 50 cents. 349.46

This work, the third in a series, is intended to make accessible to the student of foreign and comparative law the material in the Library of Congress, and constitutes the foundation of a forthcoming 'Guide to the Law and Legal Literature of Latin America.' Well equipped with bibliographical foot-notes.

**Wells (Herbert George).** AN ENGLISHMAN LOOKS AT THE WORLD: being a series of unrestrained remarks upon contemporary matters [popular edition]. *Cassell* [1916]. 7½ in. 365 pp., 1/ n. 304

This was first published in 1914, and the publishers claim that it predicted many things that have come to pass in the present war.

**Whitaker (Joseph).** AN ALMANACK FOR 1916. *Whitaker*, 1916. 7½ in. 858 pp., 2/6 net. 310

Contains the usual general information and statistics, Honours conferred during the year, and articles dealing with 'British and Enemy Trade,' 'War Medals,' 'National Dye Scheme,' &c.

**Wood (Field-Marshal Sir Evelyn).** OUR FIGHTING SERVICES AND HOW THEY MADE THE EMPIRE. *Cassell*, 1916. 9½ in. 628 pp. por. plans, index, 21/ n. 355

A popular account of the development of our army and navy, describing the main events in their history, from the time of the Norman Invasion to the end of the Boer War.

**Woolley (Reginald Maxwell).** CORONATION RITES (*Cambridge Liturgical Handbooks*). *Cambridge, University Press*, 1915. 7 in. 223 pp. index, bibliogr. ill., 5/ n. 394.4

An outline of the history and structure of the coronation rite, with some account of the inter-relation of the rites as practised in different countries.

#### 400 PHILOLOGY.

**Rattray (R. Sutherland), ed.** ASHANTI PROVERBS (the primitive ethics of a savage people); translated from the original with grammatical and anthropological notes by R. S. Rattray, with a preface by Sir Hugh Clifford. *Clarendon Press*, 1916. 9 in. 190 pp., 8/6 n. 496

A translation of eight hundred of the 'Tshi Proverbs' published in the vernacular by the late Rev. J. G. Christaller in 1879. They

have been selected for their anthropological or philological interest, and have been verified by inquiry among the Ashantis living in the forest north of Coomassie.

**Russian Grammar Simplified.** RUSSIAN READING MADE EASY, Pt. I. (*Hugo's simplified system*). *Hugo's Institute* [1916]. 7½ in. 76 pp. paper, 1/6 n. 491.7

This is the first part of the four into which Hugo's new Russian course is divided, and is subdivided into a grammatical and a reading section. The former covers an extraordinarily wide area; the latter consists virtually of the first act of Chekhov's 'Three Sisters,' with a word-for-word translation. We wish that the pronunciation of the words of the play had been given.

**Stagg (C.).** NOTES ON ANALYSIS (*Marlborough College*). *Blackie*, 1915. 8 in. 44 pp. cloth limp, 8d. 425.2

An elementary textbook of English grammar, with exercises.

**Théodore-Getz (J. L.).** FRENCH VERBS MADE EASY: a simple and complete exposition of French verbs on practical lines, with fifty-six graduated exercises. *Blackie* [1916]. 7½ in. 155 pp. cloth, limp, 1/ n. 445.18

**Valette (Marc de) and Clionoff (Olga).** INTRODUCTION TO THE STUDY OF THE RUSSIAN LANGUAGE: alphabet, reading, accents, pronunciation. *Hachette* [1916]. 10 in. 24 pp. pamphlet, 2/ 491.7

The authors appear to have worked on lines closely resembling those of the Berlitz system. The pamphlet seems to have been written in the first place for the use of French students. In translating it into English the rules for pronunciation have not been varied accordingly. This is unfortunate as, of course, *ch* is pronounced variously in French and in English. This is likely to confuse students with regard to the use of the letters *che* and *shah*.

#### 500 NATURAL SCIENCE.

**Baird (David).** QUESTIONS AND NUMERICAL EXERCISES IN PHYSICS AND CHEMISTRY. *Blackie*, 1915. 6½ in. 103 pp. with answers, 1/ n. 530.2

Intended to cover the ground required for the Intermediate Leaving Certificate in Science of the Scottish Education Department.

**Cambridge.** *Solar Physics Observatory.* THE SOLAR ROTATION IN JUNE, 1911, from spectrographic observations made with the McClean solar instruments by J. B. Hubrecht, under the direction of Hugh Frank Newall (*Annals of the Solar Physics Observatory, Cambridge*, v. iii. pt. 1). *Cambridge University Press*, 1915. 12½ in. by 10 in. 77 pp. diagrams, boards, 9/ n. 523.73

**Dewar (Douglas).** A BIRD CALENDAR FOR NORTHERN INDIA. *Thacker*, 1916. 7½ in. 211 pp. glossary, index, 6/ 598.2

An intimate study, written in a very readable style.

**Fenton (Henry John Horstman).** PHYSICAL CHEMISTRY FOR SCHOOLS. *Cambridge, University Press*, 1916. 7½ in. 223 pp. index, 3/6 n. 541.3

Intended for students who have been through very elementary courses of descriptive chemistry and physics.

**Huntington (Ellsworth).** CIVILIZATION AND CLIMATE. *New Haven, Yale University Press (Milford)*, 1915. 9½ in. 347 pp. diagrams, maps, appendix, index, 10/6 n. 551.56

An interesting book on the relations between climate and human energy, which are shown in the comparative efficiency of various workers of to-day, and of the nations of the world, both in the past and in the present. Maps and tables of curves are supplied, and Dr. Huntington has secured far more data of a scientific sort to back his views than the ordinary reader would imagine. Learned persons all over the world have provided him with estimates of its civilization, and the map thus produced agrees remarkably with the map of climatic energy. The apparent exceptions are examined and explained, and, of course, it is recognized that conditions besides the climatic affect the advance of civilization, as notably in the case of the North American Indians. The volume includes some striking evidence as to changes in the weather of various regions, which, though now unfavourable to human progress, have clearly not been so in former times. Climatic influences themselves are also shown to work in unexpected ways, the amount of change from one day to another, the relative humidity, and the number and range of cyclonic storms being leading factors. The book is fascinating, and well worked out—the better, perhaps, for keeping to its subject, and avoiding other considerations which must enter into an index of civilization.

**Kellogg (Vernon Lyman) and Doane (Rennie Wilbur).** ELEMENTARY TEXTBOOK OF ECONOMIC ZOOLOGY AND ENTOMOLOGY. *Constable*, 1915. 7½ in. 542 pp. ill. index, 6/6 n. 591.6

A textbook for school use, arranged on a basis of animal classification, which proceeds from the simpler to the more highly developed groups, and gives special attention to the economic relations of various members of the groups.

**Morgan (T. H.), and others.** THE MECHANISM OF MENDELIAN HEREDITY; by T. H. Morgan, A. H. Sturtevant, H. J. Muller, and C. B. Bridges. *Constable*, 1915. 8½ in. 276 pp. ill. diagrams, appendix, index, 12/ n. 575.1

This is a very successful attempt to convert a good working hypothesis into a theory. Much has yet to be done before the theory is proved experimentally, but, whatever its fate may be, the School of Zoology at Columbia University will have earned an enviable position by this very careful piece of work. The fundamental principle announced by Mendel in 1865 is that "the units contributed by two parents separate in the germ cells of the offspring without having had any influence on each other." Neither he nor his fellow-workers could advance an explanation, because at that time very little was known of the more intimate changes associated with cell-division. The knowledge of chromosomes was gained much later. Prof. T. H. Morgan and his colleagues in the present work deal with chromosomes, and use them to explain the mechanism of heredity. They have used the fruit fly, *Drosophila ampelophila*—insects which reproduce so rapidly that in a relatively short time more than a hundred characters have been studied. Some chapters are of a highly scientific character, and are fairly intelligible to those who, without being specialists, have had a sound training in biology; others are so simple and are made so attractive that they can be read with pleasure by those who have only a general interest in the important subject of heredity. There are many illustrations well rendered.

**Nelson (James Allen).** THE EMBRYOLOGY OF THE HONEY BEE. *Princeton, University Press (Milford)*, 1915. 9 in. 295 pp. diagrams, bibliogr. index, 8/6 n. 595.79

A detailed account of the complex development of the egg of the bee, written for bee-keepers and men of science.

**Vibert (Théodore).** LA RACE CHAMITIQUE: préface de Paul Vibert, *Paris, Leroux*, 1916. 8 in. 428 pp. map, plans, notes (pp. 161). paper, 3 fr. 50 572.893

This last posthumous work of the author of 'Les Girondins' and 'La Race Sémitique' undertakes to reconstruct the history of the black peoples from the Creation, through their occupation of the lands of Canaan and Egypt, and their conquests in the East. It reveals considerable research and erudition: the publisher's note compares Vibert to Herodotus as the restorer of the history of the early times of mankind. The type is painfully small.

#### 600 USEFUL ARTS.

**Chambers (Mrs.).** LETTERS ON MARRIAGE. *Allenson* [1916]. 6½ in. 76 pp., 1/ n. 613.9

Letters written to a young wife, giving the practical advice of a lady doctor.

**Davis (Carl Henry).** PAINLESS CHILDBIRTH, EUTOCIA AND NITROUS OXID-OXYGEN ANALGESIA. *Chicago, Forbes*, 1916. 7½ in. 134 pp., \$1.00 618.8

Dr. Davis surveys the various methods that have been employed in the attempt to secure painless childbirth, and considers that nitrous oxid-oxygen analgesia is the safest, and may be employed efficiently by any trained physician.

**Jones (Bernard E.), ed.** WORKSHOP HINTS FOR MUNITION WORKERS. *Cassell*, 1916. 7½ in. 156 pp. diagrams, cardboard, 1/ n. 623.4

A little manual for the inexperienced munition worker in an engineering factory, describing various mechanical processes and tools. Contains about two hundred illustrations.

**Lanchester (F. W.).** AIRCRAFT IN WARFARE: the dawn of the fourth arm; with introductory preface by Major-General Sir David Henderson. *Constable*, 1916. 10 in. 232 pp. ill. diagrams, appendixes, index, 12/6 n. 623.746

A technical treatise on the military importance and possibilities of flying machines.

**Newton (W. G.).** MILITARY LANDSCAPE SKETCHING AND TARGET INDICATION; with an introduction by Lieut.-Col. H. A. R. May. *Hugh Rees*, 1916. 5 in. by 7½ in. 45 pp. ill. diagrams, cardboard, 1/6 n. 623.71

Lieut. Newton of the Artists' Rifles, who has taught at the front a system of panoramic sketching to indicate targets, describes here the importance of noting the direction, the plane, and the useful landmarks only. The illustrations are reproduced from drawings by his pupils or himself.

**Powell-Owen (W.).** POULTRY-KEEPING ON MONEY-MAKING LINES. *Neumes* [1916]. 8½ in. 238 pp. ill., 2/6 n. 636.5

A textbook concerning the culture of poultry as a profitable industry.

**Simé (J. G.).** THE MISTRESS OF ALL WORK. *Methuen*, 1916. 7 in. 146 pp. index, 1/ n. 640

A most sensible and useful little book discussing the place of domestic economy in the life of a busy professional woman, to whom

housework is usually irksome or unfamiliar, and giving practical advice on labour-saving contrivances. It is well written, too, and has literary touches.

#### 700 FINE ART.

**Dorling (Lieut.-Com. H. Taprell).** RIBBONS AND MEDALS. *Philip*, 1916. 7½ in. 80 pp. ill. index, paper, 2/ n. 737

A little book to help the general reader to recognize the ribbon of any order or medal. Includes coloured reproductions of 125 naval, military, and civil ribbons, and a chapter on some of the chief foreign orders and decorations.

**Lindsay (Vachel).** THE ART OF THE MOVING PICTURE. *Macmillan*, 1915. 7½ in. 289 pp., 5/6 n. 778

Describes the different types of "photo plays," and discusses the educational, political, and æsthetic value of the cinematograph.

**Phillipps (Evelyn March).** THE FRESCOS IN THE SIXTINE CHAPEL. *Murray*, 1915. 7½ in. 178 pp. ill. index, 1/ n. 747

A useful little handbook for visitors; it explains the religious and historical scenes depicted, and indicates the place occupied by the frescoes in the history of Italian art.

#### 780 MUSIC.

**Gardner (George).** MUSIC IN ENGLISH PARISH CHURCHES: its possibilities and its failures. *Musical Opinion*, 1916. 6½ in. 32 pp. pamphlet, 3d. 783.8

A few criticisms and many useful suggestions by the Archdeacon of Aston, who was once himself a choirmaster.

**Home (Ethel).** MUSIC AS A LANGUAGE: lectures to music students. *Milford*, 1916. 8 in. 82 pp., 3/6 n. 780.7

Intended to throw light upon the problem of how to train, on modern lines, the ears of classes of average children with no particular musical ability, and to insist upon art taking its place among other educative forces.

**The Musical Directory, Annual, and Almanack**, 1916. 64th annual issue. *Rudall & Carte*, 1916. 7½ in. 414 pp. index, paper, 3/ n. 780

Contains lists of professors and teachers of music, and manufacturers of musical instruments, besides miscellaneous information.

#### 800 LITERATURE.

**Andreyev (Leonid).** THE DEAR DEPARTING: a frivolous performance in one act; translated by Julius West (*Plays Worth Reading*). *Hendersons* [1916]. 7½ in. 32 pp. paper, 7d. 891.72

Describes a preposterous situation—that of a man perched on an almost perpendicular and wholly inaccessible rock listening to the chatter of a miscellaneous crowd of tourists, photographers, drunkards, Salvationists, &c., who are waiting for him to fall.

**Aristophanes.** THE CLOUDS OF ARISTOPHANES ACTED AT ATHENS AT THE GREAT DIONYSIA, B.C. 423; the Greek text revised, with a translation into corresponding metres, introduction, and commentary, by Benjamin Bickley Rogers [new edition]. *Bell*, 1916. 8½ in. 44+230 pp. appendix, 10/6 882.4

Mr. Rogers published his translation of 'The Clouds' and notes as long ago as 1852, thus beginning the rendering of Aristophanes which he completes with the present revised issue. The translation is little altered, but the notes are almost entirely new, and have profited by recent research, while they retain that independence and sanity of view which have always been characteristic of Mr. Rogers. It is superfluous to praise his renderings, which have long held the field. He has the ready wit and ease of language which ought to belong to every good translator of comedy, and he is no mere specialist: he is a man of letters as well. The result is an edition which deserves to be twice classic. We only regret the time wasted on recording the wilder conjectures of Germans, and the absence from the Introduction of a criticism of the Oxford performance of the play.

**Aristophanes.** THE WASPS OF ARISTOPHANES, ACTED AT ATHENS AT THE LENÆAN FESTIVAL, B.C. 422; the Greek text revised, with a translation into corresponding metres, introduction, and commentary, by Benjamin Bickley Rogers [new edition]. *Bell*, 1915. 8½ in. 52+312 pp. appendix, 10/6 882.4

This is also a revised edition of Mr. Rogers's masterly rendering of 1875, which is all the more welcome because it is the only complete one now extant, we believe, in English. In any case Thomas Mitchell (whose version appeared in 1822) cannot be regarded as a serious rival to Mr. Rogers. 'The Wasps' clearly shows the patriotism of Aristophanes, one of the boldest of critics where public interests were concerned. We wish our own drama had any such liberty, but it has long ceased to be an abstract of the times in their more serious aspect. A special feature is a supplementary note on the 'Polity of Athens,' a work discovered after the first edition of the translation. Before the appendix of readings, which provides some good fun in the way of comment, an extract from Bentley concerning Phrynicius reprinted, which is well worth notice.



**Ansonius (Decimus Magnus).** THE MOSELLA; translated by F. S. Flint (*Poets' Translation Series*, No. 6). Oakley House, Bloomsbury Street, W.C., The Egoist. 7 in. 22 pp., 6d. n. 871.8  
This prose version claims to be the first translation of the 'Mosella' to appear in English.

**Cæsar (Caius Julius).** CÆSAR AND THE GERMANS, adapted from 'De Bello Gallico,' and edited, with introduction, notes, vocabulary, &c., by A. H. Davis (*Elementary Classics*). Macmillan, 1915. 6 in. 197 pp. ill. map, index, vocabulary, 1/6 878.1

**Dante Alighieri.** DE MONARCHIA: the Oxford text edited by Dr. Edward Moore, with an introduction on the political theory of Dante by W. H. V. Reade. Clarendon Press, 1916. 7½ in. 31+36 pp., 3/6 n. 851.15

**De Bawr (Madame).** MICHEL PERRIN; edited by J. L. Théodore-Getz. Blackie [1916]. 6½ in. 74 pp. linen, 8d. 843.6  
Includes notes, questionnaire, vocabulary, &c.

**Delabertouche (Dr. E. Matthew).** PENDRAGON. 34 Rutland Gardens Hove, Edward E. Matthews [1916]. 822.9  
A five-act play of early British times, with over fifty characters, not including companies of archers, merchants, monks, villagers, retainers, &c.

**Earle (E. Haworth).** GRISELDA: a poetic drama, founded on Boccaccio's novel and Chaucer's poem. A. Brown & Sons, 1916. 7 in. 64 pp. boards, 1/ n. 822.9

**Hapgood (Isabel Florence).** THE EPIC SONGS OF RUSSIA; with an introductory Note by J. W. Mackail. Constable, 1915. 8 in. 39+282 pp. appendix, 4/6 n. 891.7  
These translations of "byliny" were first published in 1886, when we reviewed the book favourably. "Miss Hapgood's own share in them [the songs] is very well executed, her translations being spirited and flowing, and at the same time conscientiously accurate."

**Hardy (Thomas).**  
**Child (Harold).** THOMAS HARDY (*Writers of the Day Series*). Nisbet, 1916. 7 in. 128 pp. por. bibliogr. American bibliogr. index, 1/ n. 823.9

Divided into three chapters: 'His Artistic Purpose,' 'The Novels,' and 'Hardy the Poet.' A useful but perhaps rather pretentious study of Thomas Hardy. There is too much insistence upon the idea of a central philosophy, such as Mr. Hardy proclaims in 'The Dynasts,' governing even the least details of all his work. See review on p. 77.

**Lafontaine (Henry Cart de).** DANTE AND WAR. Constable, 1915. 8 in. 95 pp., 3/6 n. 851.15

Three papers on Dante's views of war, 'De Monarchia,' and the 'Convito.' They were delivered as lectures to members of the Dante Society, the first at the Mansion House during the author's shrievalty.

**Lowell (Amy).** SIX FRENCH POETS: studies in contemporary literature. Macmillan, 1915. 9 in. 504 pp. por. appendix, bibliogr., 10/6 n. 841.9  
Biographical and critical studies of MM. Émile Verhaeren, Albert Samain, Remy de Gourmont, Henri de Régnier, Francis Jammes, and Paul Fort. Gives abundant and lengthy quotations, with translations in the appendix.

**Mallech (Jean).** BORIS ET MOL. Iris Publishing Co. [1916]. 7½ in. 74 pp. paper. 843.9  
A series of letters from a woman to a man, gracefully written and not uninteresting.

**Mordell (Albert).** DANTE AND OTHER WANING CLASSICS. Philadelphia, Acropolis Publishing Co., 1915. 8 in. 127 pp. appendix. 820.4

Mr. Mordell examines six classics of Christendom—'The Divine Comedy,' 'Paradise Lost,' 'The Pilgrim's Progress,' 'The Imitation of Christ,' 'St. Augustine's Confessions,' and Pascal's 'Thoughts'—and applies to them the principles of criticism laid down by him in 'The Shifting of Literary Values,' namely, that a book should not be judged by the time in which it was written, and that its intellectual import must also be taken into consideration apart from its technical qualities. In the six works here chosen he contends that "medieval fallacies have ruined what might otherwise have been perfect literary masterpieces," and that the passages that still live are only the secular ones.

**Saintsbury (George).** THE PEACE OF THE AUGUSTANS: a survey of eighteenth-century literature as a place of rest and refreshment. Bell, 1916. 9 in. 409 pp. index, 8/6 n. 820.9

A very readable and provocative apology for eighteenth-century literature, strongly seasoned with contempt for the moderns. Written in Dr. Saintsbury's peculiar style, it is full of his usual knowledge, and the period is handled with the ease that comes of familiarity.

**Saunders (K. J.), ed.** THE HEART OF BUDDHISM. See 294 BUDDHISM. 891.1

**Schultz (Jeanne).** LA MAIN DE SAINTE MODESTINE [cheap edition]. Nelson [1916]. 6½ in. 288 pp., 1 fr. 25 n. (1/ n.) 843.89  
A collection of short stories.

**Shakespeare (William).**

**Shakespeare (W.).** JULIUS CÆSAR; edited by J. H. Lobban (*Granta Shakespeare*). Cambridge University Press, 1915. 6 in. 180 pp., 1/ 822.33  
With brief Introduction, a few notes, and Glossary (6 pp.) for school use.

**Shakespeare (W.).** THE WINTER'S TALE; edited by A. J. F. Collins. University Tutorial Press [1916]. 7 in. 176 pp., 2/ 822.33

An annotated edition for use in schools, containing a short chapter on the 'Life and Works of Shakespeare,' and an Introduction dealing briefly with such matters as the date, sources, characters, and metre of the play.

**Stoll (Elmer Edgar).** OTHELLO: an historical and comparative study (*Studies in Language and Literature*, No. 2). Minneapolis: University of Minnesota, 1915. 10 in. 70 pp. paper, 50 cents. 822.33

Examines the inconsistencies in the character of Othello, and argues that Shakespeare was not at fault in his psychology, but was deliberately following a dramatic convention, common among Elizabethan playwrights, and even employed by Voltaire in his 'Zaïre.'

**Thomson (C. L.).** A SCHOOL MANUAL OF SHAKESPEARE. Horace Marshall [1916]. 7½ in. 96 pp. linen, 9d. 822.33

Gives an account of Shakespeare's life, the editions and chronology of his plays, his predecessors and contemporaries, and the Elizabethan theatre.

**Smith (Beth Bolton).** A PRIG'S PHILOSOPHY; with decorations by G. E. Lee. MacDonald, 1916. 8 in. 80 pp. ill. 828  
Moral maxims which contain some shrewd thrusts, but the quality of the epigrams is either rather laboured or degenerates into facile punning.

**Southern Slav Culture.** (*Southern Slav Library*, 4.) Nisbet, 1916. 8 in. 24 pp., pamphlet 3d. 891.8  
A sketch of the history of Yugoslav letters, science, and art, showing that the civilization of this people is ancient, though lacking in continuity.

**Du Théâtre au champ d'honneur:** pièce en un acte créé par Madame Sarah Bernhardt. Heinemann [1916]. 7½ in. 43 pp. pamphlet, 1/ n. 842.91  
A fervidly patriotic piece, mainly in soliloquy, produced at the Coliseum on Jan. 17, 1916.

**Tinseau (Léon de).** UN NID DANS LES RUINES [cheap edition]. Nelson [1916]. 6½ in. 285 pp., 1 fr. 25 n. (1/ n.) 843.89  
First published 1898; also contains 'La lampe de Psyché.'

**Virgil (Publius Virgilius Maro).** THE GEORGICS AND ECLOGUES OF VIRGIL; translated into English verse by Theodore Chickering Williams, with an introduction by George Herbert Palmer. Cambridge, Mass., Harvard University Press (Milford), 1915. 8½ in. 166 pp., 4/6 n. 873.1

The author, who was a Unitarian minister and schoolmaster, died last May, three weeks after he had finished this translation, which was left unrevised. He had previously published a translation of Tibullus (1905) and of the 'Æneid' (1907), and was a lifelong and well-equipped student of Virgil.

**Wordsworth (William).**

**Harper (George McLean).** WILLIAM WORDSWORTH: his life, works, and influence. Murray, 1916. 9 in. 2 vols. 916 pp. por. ill. map, index, 24/ n. 821.71

The first volume of this extensive and elaborate study of the poet comes down to the era of the 'Lyrical Ballads,' and treats at great length of Rousseauism and other influences, like that of Godwin's circle, that helped to shape his early opinions. The new influences that came into operation after his marriage are more briefly considered in the second volume.

**Young (George), ed.** PORTUGAL: an anthology; edited with English versions by George Young, with a preface by Dr. Theophilo Braga. Clarendon Press, 1916. 9 in., 7/6 n. 869.08

An anthology of fifty Portuguese poems with English verse translations and explanatory notes. The book is dedicated "To England's first and most faithful Ally," and includes old and modern ballads, and selections from the work of Gil Vicente, Camões, Guerra Junqueiro, and other celebrated Portuguese poets.



## 821 ENGLISH AND AMERICAN POETRY.

**Bellechambers (John Archer).** NIGHT VISIONS AND DAY DREAMS (*Little Books of Georgian Verse*). MacDonal, 1915. 7½ in. 58 pp. paper, 1/ 821.9

Miss S. Gertrude Ford tells us in her Introduction that the author was, as an elementary school-boy, fascinated with all the poems in his school Reader, and devoted in particular to the works of Hood, Tennyson, and Shakespeare. His work is neat, fluent, and pretty, and some of the verses are in French metres.

**Bridges (Robert), ed.** THE SPIRIT OF MAN: an anthology in English and French from the philosophers and poets, made by the Poet Laureate in 1915. Longmans, 1916. 7 in. about 300 pp. index, 5/ n. 820.8

Contains 449 extracts. This anthology is singular in many respects, apart from the absence of pagination, and the fact that titles and authors' names are relegated to the index, in order not to "distract the attention," thus furnishing a ready means of testing one's scholarship. The purpose is to give "a demonstration of various moods of mind," moods that are the expression of man's spiritual nature and spiritual interpretation of the world. Thus the headings run in a sequence—'Dissatisfaction,' 'Retirement,' 'Spiritual Desire,' 'Idea of God,' &c.; 'The Muses,' 'Beauty is Truth,' 'Fairyland,' 'Romance,' &c.; 'Mortality,' 'Melancholy,' 'Sorrow,' 'Sin,' 'Ethics and Conduct,' 'Philosophies and Humanities'; ending with 'Life in Death' and 'The Heavenly Kingdom.' The plan is original, and has a certain charm. But we feel the charm is broken when we find things like Keats's 'Ode on a Grecian Urn' with the last strophe mutilated, and mere shreds and patches inserted from many other familiar poems. There are numerous prose extracts, from the Bible, the Church Service, Amiel, Dostoevsky, Pascal, &c. Shelley is as well represented as Shakespeare, and next come Milton, Keats, Blake, Dixon, Coleridge, Wordsworth, and Kabir. The French extracts take up some 20 pp., and there are a few Latin dicta.

**Brook (Blanche Adelaide).** FLIGHTS AT TWILIGHT. John Long [1916]. 7½ in. 79 pp., 2/6 n. 821.9

The author has little skill as a versifier. She fills out her lines with "ahs" and "ohs" and by prefixing *a-* to present participles, and uses inversions, affected archaisms, and split infinitives. Her sentiments are commendable, but not original.

**Chaucer (Geoffrey).** THE KNIGHTS TALE; with Introduction and Glossary by R. J. Cunliffe (*Plain Text Poets*). Blackie, 1915. 7 in. 95 pp. por. linen, 6d. 821.17

**Cherry (Mary G.).** HILL AND HEATHER, OR ENGLAND'S HEART (*Little Books of Georgian Verse*). MacDonal, 1915. 7½ in. 46 pp. paper, 1/ 821.9

Miss Cherry writes gracefully on the delights of woodland and hillside, and the beauties of sea and sky. There are also one or two dialect pieces, such as 'The Ca o' Caledonia,' and translations of some Sapphic fragments. Miss S. Gertrude Ford contributes a brief personal introduction.

**Clutton-Brock (Arthur).** SIMPSON'S CHOICE: an essay on the future life; with woodcuts by Roald Kristian. Omega Workshops, 1915. 11½ in. 16 pp., 12/6 n. 821.9

Simpson is vouchsafed a vision of the life after death. At the start he discovers that, like Mr. Kipling's Tomlinson, he is

Not a man of consequence,  
But a bare helpless soul that could not tell  
Whether his Lord would take him ill or well.

His meeting with the Lord of the Underworld reassures him, and affords Mr. Clutton-Brock a chance of exposing his ideas on the choice offered to a soul, in some effective if not particularly profound verses.

**Gill (W. Walter).** JUAN-Y-PHERICK'S JOURNEY, AND OTHER POEMS. Manx Society, 1916. 7½ in. 38 pp. pamphlet, 1/ n. 821.9

A booklet of Manx verses, not particularly original or local in colour; several reprinted from *Mannin* and the 'Book of Manx Poetry.' It is being sold on behalf of the Manx Society's Fund for sending music, reading matter, and comforts to Manx sailors and soldiers.

**Grantham (Sybil).** SILENT SONGS. Gay & Hancock, 1915. 6½ in. 126 pp., 1/ n. 821.9

The title's suggestion would have been welcome.

**Huger (M. D.).** ADELICIA OF LOUVAIN, THE ROSE OF BRABANT. Longmans, 1916. 7½ in. 108 pp., 2/6 n. 821.9

The story of the Louvain princess, the second wife of Henry I. and daughter of Godfrey, Duke of Brabant, told in five cantos. It is written in well-handled blank verse, interspersed with songs, sonnets, ballades, rondeaux, &c.

**Little (Philip Francis).** THERMOPYLÆ, AND OTHER POEMS. Long, 1915. 8½ in. by 7 in. 227 pp., 5/ n. 821.9

Mr. Little avows in his Foreword that "the aim that all we poets have in writing is of pleasing ourselves, which is the object each one has when he is sneezing," and has indulged himself to the extent of

227 pp. of rather small print, divided into seven books. The most considerable in size—'Troglodyte: Drama in One Act' (43 pp.)—is nearly as incomprehensible as a sneeze, and we imagine the author to have come under the influence of his main characters, "an eccentric bucolic littérateur" and "his wife, affected but mild." The historical pieces of ancient Greece, old Ireland, and the Middle Ages are ambitious, and show wide reading, but are very diffuse and often careless, as when the author rhymes "word" with "guard" and "Lord" in a triplet. Many of the less ambitious pieces are, however, well worth reading.

**Maynard (Theodore).** LAUGHS AND WHIFTS OF SONG. MacDonal, 1915. 8 in. 59 pp. paper, 1/ n. 821.9

Verses full of colour and imagery. Mr. G. K. Chesterton contributes an appreciative preface. In his 'Requiem' the author reveals both himself and the scope of his verses:—

Here lieth one who loved.....  
The stubbled fields, the linnets' gleaming wings.....  
The boughs about the house, the hearth's red glow;  
The surly, slow good-fellowship of friends,  
The humour of the men he used to know.

**Pellico (Silvio).** FRANCESCA DA RIMINI: a tragedy; translated into English verse by A. O'D. Bartholeyns. Allen & Unwin, 1915. 7½ in. 82 pp., 2/ n. 852.72

**Percy (William Alexander).** SAPPHO IN LEVKAS, AND OTHER POEMS. Yale, University Press (Milford), 1915. 8 in. 88 pp., 4/6 n. 811.5

The piece which gives its name to the volume is obviously classical in its inspiration, and contains some fine passages, sensuous in their imagery and dramatically intense. Most of the shorter lyrical pieces show a deep love of nature and are full of musical cadences. The metres are chiefly irregular and rhymeless.

**Pope (Jessie).** SIMPLE RHYMES FOR STIRRING TIMES. Pearson, 1916. 8½ in. 46 pp. paper, 1/ n. 821.9

Skilful rhymes in swinging metres, containing humour and sound common sense, and appealing to sentiment and patriotism.

**Simms (Evelyn).** A VISION OF CONSOLATION. Secker, 1916. 6½ in. 32 pp., 1/ n. 821.9

A dialogue, written in blank verse, between a mother, the young wife of her dead son, and their guardian angels, turning on the purpose of pain and the duty of resignation.

**Sorley (Charles Hamilton).** MARLBOROUGH, AND OTHER POEMS. Cambridge University Press, 1916. 8 in. 114 pp. por., 3/6 n. 821.9

These verses, unrevised as they are, with occasional crudities in metre as in rhyme (their author, like Rupert Brooke, died in the midst of action, unable—maybe unwilling—to leave that new life, even in thought, for a last glance at his first efforts), have the sincerity of idea and the growing beauty of expression that marked Brooke's poems; and, like Brooke, Capt. Sorley had a deep feeling of reverent love for his own country. But his choice is for the windy downs—"wise and wide" he calls them—near his old school, and the quiet ancient groves and "crooked pathways," never so wonderful as on those bleak December evenings that seem to call the old ghosts from their burrows. 'Barbery Camp,' 'Autumn Dawn,' 'Return,' the last fifty lines of 'The Other Wise Man,' the latter part of the poem on pp. 70-75 (the authorship of which was discovered—naturally enough—by the friend to whom it was sent anonymously), and—perhaps best of all—the two poems entitled 'Rooks,' express vividly that choice and all that it meant for him, and stand out above the other verses in the book. Those, excellent as they are, are characteristic of his years, but do not show the real personality that his more intimate friends may have known and must have loved.

**Thrush (Arthur).** THE DAY OF BATTLE: an epic of war (*Twentieth-Century Poetry Series*). MacDonal, 1915. 8 in. 60 pp. paper, 1/ n. 821.9

This "epic" is written some way after Walt Whitman.

**Visiak (E. H.).** THE BATTLE FIENDS. Mathews, 1916. 7 in. 47 pp. pamphlet, 1/ n. 821.9

Short pieces, some of which are reprinted from *The Daily News* and other papers. The piece which gives its title to the volume is occasionally obscure; but some of the pirate lays have the proper ring, and 'The Island' recalls 'The Ancient Mariner.'

**Webb (Pelham).** WANDERING FIRES. Published by Author (agent, F. Hollings), 1916. 8 in. 64 pp., 2/6 n. 821.9

Miscellaneous pieces, many of them of a pseudo-religious character, with an uncomfortable vein of flippancy, and a curious flow of meaningless verbiage. The sonnets and other verses on love are frankly extravagant, and overlaid with such conceits as:—

Beyond the crimson portal of her lips,  
Where her tongue gambols like a favourite hound.

"Berenice" rhymes with "very nice"; and we are introduced to Pasphe and Mandragōra, and things that are *debonnaire* and "nemaline," also to "Hippocrène's corporeal mushrooms."

## 823 ENGLISH AND AMERICAN NOVELS.

**Barcynska (Countess).** *THE HONEY-POT: a story of the stage.* Hurst & Blackett, 1916. 7½ in. 348 pp., 6/

A readable story in which the honey-pot is the stage and the chorus girls are the honey. The characters of two of the girls, one of the upper class and the other of the lower, are well contrasted, and the pictures of their hardships and temptations vividly painted; but the author is prejudiced, and her male characters are either very sooty sheep or too white to be natural.

**Borradaile (Kathleen).** *THE RECURRING TRACK.* Stock, 1915. 7½ in. 366 pp., 6/

The story of the return of the spirit of a great musician in the body of an inarticulate girl. There are various plots involving terrors by night, a secret marriage, and distressing villainy. The treatment is amateurish, and the style ungrammatical, but the main idea is interesting, and better handled than the other motives.

**Brown (Ivor).** *SECURITY.* Secker, 1916. 7½ in. 320 pp., 6/

Security resolves itself into cultivating a balanced mind—not only with regard to 'The Way of Dons,' but also with regard to 'The Way of Men,' 'The Way of Women,' and 'The Way of the World,' which form the headings to the four books in this volume.

**Burn (Irene).** *THE BORDER LINE.* Chapman & Hall, 1916. 7½ in. 333 pp., 6/

An admirably written story of Indian life, bringing in specially the question of the Eurasians and mixed marriages with Europeans. There are various highly pertinent comments on English methods of dealing with Indian criminals and others.

**Canfield (Dorothy).** *THE BENT TWIG.* Constable, 1916. 7½ in. 480 pp., 6/

A very good example of the biographical type of transatlantic fiction. The author carefully traces the life and development of a Western girl, the daughter of a temperamental professor, and the subject of an experiment in co-educational college training. The parents are ascetics, and genuine devotees of "the simple life," so that when the luxury-loving daughter finds herself called upon to choose between ideals and aesthetics there is a fierce struggle between training and environment, which is conscientiously and vividly recorded. The details are perhaps a little elaborate, and the dissertations on social obligations incline to the ponderous, but the characterization is sound, while a plethora of wealth, youth, and beauty, borrowed from another type of American fiction, and much discourse in clothes are added.

**Cannan (Gilbert).** *THREE PRETTY MEN.* Methuen, 1916. 7½ in. 373 pp., 6/

The history of the three sons of a Scotch family who came to England to make their fortunes, early in the reign of Queen Victoria. The author's most conscientious novel.

**Capes (Bernard).** *MOLL DAVIS: a comedy.* Allen & Unwin, 1916. 8 in. 315 pp., 6/

A sprightly comedy of misunderstandings at the Court of King Charles II. No less a man than Mr. Samuel Pepys, the portly and good-natured, is induced to act the part of beneficent providence to a strolling musician, who can play like a wizard on the strings of human hearts. There is a charming interlude provided by the friendship between the harpist and a crippled boy. There is nothing original in his situations, but Mr. Capes has a pretty wit, and knows how to manipulate the puppets in his highly diverting imbroglio.

**Cobb (Thomas).** *SECOND IN THE FIELD.* Chapman & Hall, 1916. 7½ in. 272 pp., 6/

A book with plenty of sound work, but no absorbing interest, though the author has found a good idea in the treachery displayed by one of his characters who had hoped to avert a *mésalliance* by organizing a lie.

**Deeping (Warwick).** *UNREST.* Cassell, 1916. 7½ in. 343 pp., 6/

An excellent study of character. Mr. Deeping writes well and has happy phrases, such as "worrying the worms," a novel but expressive description for amateur gardening.

**Edgar (George).** *KENT, THE FIGHTING MAN: a story of the ring.* Mills & Boon, 1916. 7½ in. 311 pp., 6/

An excellent story. The hero, at the start, is swindled out of his own—and his father's—money by a fashionable gambler. Leaving London penniless to seek his fortune, he joins a circus; the proprietor and one of the workmen hammer him between them, morally and physically, into manhood. Taking up fighting as a profession, he works his way up from success to success, and wins back all he had lost and more. Mr. Edgar knows when to restrain himself—many writers would have made a mere "shilling shocker" out of a theme full of pitfalls—and when to give himself full rein; his descriptions of various fights are engaging. He seldom moralizes or comments on his own account: when he does, he does it well—witness an admirable page on an old-fashioned inn. His only fault worth mentioning is the use of American slang that is quite inconsistent with his characters and their environment. Except for that, the book is a thorough success—one of the few that are worth reading a second time.

**Fletcher (J. S.).** *THE ANNEXATION SOCIETY.* Ward & Lock, 1916. 7½ in. 319 pp., 6/

An amusing and well-written story of crime and its detection.

**Graham (Winifred).** *CROSSROADS.* Aldine Publishing Co. [1916]. 6½ in. 128 pp. paper, 3d. n.

The kind of story one would expect at the price.

**Hewlett (William).** *INTRODUCING WILLIAM ALLISON.* Secker, 1916. 7½ in. 325 pp., 6/

William Allison is merely a young fool, who knows it, but finds nobody to tell him how to be anything else. Instead of useful guidance, he comes under the aegis of a lower-class bounder first and afterwards of an upper-class bounder. The latter is the more interesting personality, though his egotistical extravagance is now, we may hope, so unusual as hardly to merit the prominence here given to it.

**Holt-White (W.).** *THE SUPER-SPY.* Melrose [1916]. 7½ in. 348 pp., 6/

The author imagines a weird old professor who pretends to be betraying England to the Germans, and elaborates his pretence with the aid of a "super-beautiful" woman and a Kinema king. How he does this and how the pretence ends it would be unfair, alike to Mr. Holt-White and to his prospective readers, to explain; but the book is quite exciting and well written. Mr. Holt-White's view of the "inner Intelligences" that really govern England is, we imagine, not unjustified, though he is somewhat optimistic as to English resources, war inventions, &c. However, he safeguards himself by carrying his tale no further than the declaration of war.

**Hyatt (Stanley Portal).** *THE MAMMOTH.* Laurie [1916]. 7½ in. 228 pp., 6/

A tale of adventure concerning an East African mine.

**Laurence (Clarice).** *THE DIARY OF A FLIRT.* Heath & Cranton [1916]. 7½ in. 152 pp., 2/ n.

A readable little story, told in the diaries of other characters as well as of the disagreeable heroine, who in achieving her worldly ambitions obtains also her deserts.

**Le Queux (William).** *THE BROKEN THREAD.* Ward & Lock, 1916. 7½ in. 315 pp., 6/

Mr. Le Queux has outdone himself—entangled himself rather in his own web—by extravagance both of plot and of style. The former we can leave to such readers as are bold enough to try to decipher it—"Il Trovatore" were an easier task! The latter we can illustrate at once by a sentence taken at haphazard: "In a low musical voice, she related the long story of a young, beautiful girl's life, ruined by the unscrupulous machinations of a human fiend."

**Lethbridge (Sybil Campbell).** *LET BE.* Methuen, 1916. 7½ in. 320 pp., 6/

A damsel with wonderful eyes comes very near to spoiling the happiness of a worthy, but somewhat trying married couple. Luckily for them, her attentions are deflected by a young man who needed love and marriage to turn him away from study of his own imaginary ill-health. The story is well and quietly told, but is too colourless; possibly some readers will wish that the damsel had succeeded in her original plan, and it must be owned that such a version might have resulted in a really notable book, as the author seems to have plenty of reserve strength—especially in characterization—which would have found fuller vent in a downright tragedy. As it is, 'Let Be' will probably be allowed to fulfil its title, and will rank as yet one more of the novels that cannot hope—like Eastern kings—to "live for ever."

**Lynd (Sylvia).** *THE CHORUS: A TALE OF LOVE AND FOLLY.* Constable, 1915. 7½ in. 311 pp., 6/

"The Chorus" would appear to be the wafts of commentary which are blown around the doings of boisterous, yellow-haired Nellie Hayes and her admirer, the successful artist Anthony Hamel. These two characters go their emotional way until a breakdown occurs, while the chorus of Mrs. Hamel's friends, more or less acquainted with the facts, expresses itself in acid iterations. The lovers are finally separated; Hamel returns to his wife, while Nellie comes to a bad, but gracefully indicated, end. The flow of comment is made to occupy a position of greater importance than the action. The author excels in reproducing conversation, and deftly makes her dull talkers set off her epigrammatists. If good dialogue were alone sufficient to establish the general acceptance of a novel, this one would be in the front rank of the season's successes.

**Marten (W.), pseud. Rolf Bennett.** *THE ADVENTURES OF LIEUT. LAWLESS, R.N.* Hodder & Stoughton [1916]. 7½ in. 191 pp., 1/ n.

This was originally published at 2/ net, and reviewed in *The Athenæum* for July 31, 1915, p. 77.

**Maxwell (H.).** *QUITANCE.* Long [1916]. 7½ in. 319 pp., 6/

An exciting story of crime.



**Pemberton (Max).** *BEHIND THE CURTAIN*: the play behind the play—and the chorus. *Nash*, 1916. 7½ in. 288 pp., 6/

A little collection of stories of the stage. The tales do not seem very probable, but no doubt the inner history of the stage on its social side is not well known to the average reader.

**Phillipps (Eden).** *FAITH TRESILION*. *Ward & Lock*, 1916. 7½ in. 351 pp., 6/

The story, which we think must have been written many years ago, deals with smugglers and excisemen at the time of Napoleon's escape from Elba. We find an abundance of stirring incident, and plenty of love warring with duty, but the telling hardly possesses the qualities we now expect from Mr. Phillipps.

**Quinn (E. Hardingham).** *THAT WOMAN FROM JAVA*. *Hurst & Blackett*, 1916. 7½ in. 342 pp., 6/

A tale of a beautiful married woman, without a husband and with an unknown "past," who therefore becomes the target of the gossips of the island. The picture of the locality is more convincing than the story itself.

**Redmond-Howard (L. G.), ed.** *HINDENBURG'S MARCH INTO LONDON*: being a translation from the German original, edited with a Preface by L. G. Redmond-Howard. *Long*, 1916. 7½ in. 254 pp. cloth, 2/6 n.; paper, 1/3 n. 833.9

We learn from the introduction that the German edition "is at present selling in hundreds of thousands.... and being devoured by man, woman, and child, from the statesmen in the Wilhelmstrasse down to the babes of the kindergarten." When the author has finished his tale, he silences a doubting German veteran, returned from the front, with the words: "A fairy tale? The story of England's inviolability—that is a fairy tale! No, here are words of German reliance, as firm as a rock, which will lead the way through London to a world's peace, even quicker than we suspect." Well, well, what would life be without dreams?

**Reynolds (Mrs. Baillie).** *THE DAUGHTER PAYS*. *Cassell*, 1916. 7½ in. 332 pp., 6/

A tale of an embittered man who hopes to pay off on his young wife the score he owes her mother.

**Roberts (Charles George Douglas).** *RED FOX*: the story of his adventurous career in the Ringwaak wilds, and of his final triumph over the enemies of his kind [cheap edition]. *Nelson* [1916]. 6½ in. 276 pp., 1/ n.

**Roberts (Theodore Goodridge).** *IN THE HIGH WOODS*. *Long* [1916]. 7½ in. 320 pp., 6/

A tale of primitive life on a Canadian cattle ranch, with a mutilated, tongueless man as the predominant character.

**Scott (Sir Walter).** *IVANHOE*; with notes by Richard John Cunliffe. *Blackie* [1916]. 7½ in. 508 pp., 1/6 823.73

**Sinclair (May).** *TASKER JEVONS*: the real story. *Hutchinson*, 1916. 7½ in. 336 pp., 6/

The public story of Tasker Jevons is the wonderful rise of an obscure provincial journalist to a European position as novelist and playwright, whose career culminates in a deed of great gallantry in Flanders. The "real story" is his struggle with aitches, mannerisms, and physical timidity, and his conquest of his wife's people (who belong to the Close of Canterbury Cathedral), which is only complete after he has saved the life of his brother-in-law. Miss Sinclair reveals her psychological insight in a wealth of careful detail. The book is written from a man's point of view, but it is in the character of her women that she is sure and true to life.

**Smith (Francis Hopkinson).** *FELIX O'DAY*. *Laurie* [1916]. 7½ in. 370 pp., 6/

A tale of a baronet searching incognito for a runaway wife in New York.

**Stacpoole (Mrs. Margaret Henry de Vere).** *THE BATTLE OF FLOWERS*. *Hutchinson*, 1916. 7½ in. 344 pp., 6/

The tale is ingeniously constructed and pleasantly written; the page on the Mentone Battle of Flowers is admirable, removing as it does the illusions carefully fostered by illustrated papers. The author is evidently a student of good literature, both permanent and periodical.

**Taber (Ralph Graham).** *CHAINED LIGHTNING*: a story of adventure in Mexico. *Macmillan*, 1915. 7½ in. 273 pp. ill., 5/6 813.5  
"A travelogue," or book of travel in the style of a novel.

**Thicknesse-Woodington (F.).** *STRAWS UPON THE WATER*. *Allen & Unwin*, 1916. 7½ in. 350 pp., 6/

The story of a well-born girl who is betrayed and deserted by her lover, and struggles to make a living as a shopgirl, and later as a factory hand. The man tries to make atonement by working as a dock labourer until he wins her forgiveness. Most of the characters are well drawn, especially that of the fairy-godmother who puts everything right, but the style is very unequal.

**Trent (Paul).** *BENTLEY'S CONSCIENCE*. *Ward & Lock*, 1916. 7½ in. 320 pp., 6/

An earnest study of an idealist who could not bend his conscience to acquiesce in shady business methods.

**Tweedale (Violet).** *LOVE AND WAR*. *Hurst & Blackett*. 7½ in. 329 pp., 6/

This story opens a few months before August, 1914, and relates how the war affects certain members of the wealthy classes. Lord Cressingham, the hero, has seen service in South Africa, and his experiences there lead to the taking of a vow against bloodshed, a vow he keeps for a considerable time after the outbreak of the war, despite misunderstanding and reproaches, until later convictions force him to reconsider his position. A love interest is added, but the author's chief concern is the development of political arguments as to the value of military preparations and the people's indifference to Imperial ideas.

**Vaughan (H. M.).** *MELEAGER*: a fantasy. *Secker*, 1916. 7½ in. 324 pp., 6/

Utopias have acquired a prescriptive right to masquerade as novels, otherwise 'Meleager' would be treated as a sociological speculation, a thesis to show that a static condition of society may yield more happiness than the progressive type of civilization to which we are accustomed. Mr. Vaughan's utopia is indebted to many others for its ideas; and the constitution of ancient Rome has been drawn upon for several features. The author explains the fundamentals of his State convincingly, but he appears to have omitted from consideration the subject of the kingly revenues. In Meleager a static condition is maintained by a carefully graded society, the mass of which is illiterate, while only a jealously exclusive governing caste is instructed in the arts of reading and writing, in a dead language. The author presents to us a state of affairs which is not perfect, though possibly preferable to our own. It must be admitted that things are done well in Meleager.

**Vaughan (Owen), pseud. Owen Rhosecomyl.** *OLD FIREPROOF*: being the chaplain's story [popular edition]. *Duckworth*, 1915. 7½ in. 390 pp., 1/ n.

**Wallace (Edgar).** *A DEBT DISCHARGED*. *Ward & Lock*, 1916. 7½ in. 303 pp., 6/

A good, but rather loosely written tale about some banknote forgers, their methods and adventures.

**Walpole (Hugh).** *THE DARK FOREST*. *Secker*, 1916. 7½ in. 316 pp., 6/

The adventures of two Englishmen with a Russian Red Cross unit. The scene is laid in Galicia, and the events described include the great retreat of last summer. The characters, both British and Russian, are extraordinarily lifelike, and the atmosphere is most impressively suggested.

**White (Fred M.).** *THE SALT OF THE EARTH*. *Ward & Lock*, 1916. 7½ in. 304 pp., 6/

It is difficult to see who or what is meant by "the salt of the earth"—presumably the millionaire hero who saves the unfortunate damsel from ruin and then marries her. But the story, dealing chiefly with robberies in high life, is well told and in natural style; the various personages are quite human in character, and their conduct, in spite of the extravagance imposed upon it by the plot, is less artificial than might be expected.

**Yorke (Curtis).** *DISENTANGLED*. *Hutchinson*, 1915. 7½ in. 336 pp., 6/

The old story of a man who proposes by letter and is accepted by the wrong woman, whom he marries. The other woman, of course, causes trouble later, but dies in the last chapter. A harmless tale, but not up to the author's usual standard.

#### 910 GEOGRAPHY, TOPOGRAPHY, ANTIQUITIES, &c.

**Curzon (Hon. Robert), jun.** *VISITS TO MONASTERIES IN LEVANT*. with an introduction by David George Hogarth [new edition]; *Milford*, 1916. 7 in. 439 pp., 2/6 n. 915.6

A neat reprint of this famous book of travel, described by Mr. Hogarth as "perhaps the best yet written" on the Levant. The original woodcuts are reproduced, and a facsimile of the title-page of the first edition (1865) is given.

**Fraser (Mrs. Hugh).** *STORIED ITALY*. *Laurie*, 1915. 9½ in. 344 pp. ill., 12/6 n. 914.5

The author's rather stately diction is admirably suited to the description of the frescoes and ancient churches of Rome, stories of such saints as St. Susanna and the Diocletian massacres, and the ceremonies attending the election of Pope Benedict XV. The rest of the book is devoted to personal reminiscences, general subjects such as 'Dancers and Musicians,' and various Napoleonic episodes, including the mysterious disappearance of Benjamin Bathurst in 1809—an incident which is only connected with Rome in as far as his daughter was drowned in the Tiber some years later.



**Hubbard (Arthur John and George).** NEOLITHIC DEW-PONDS AND CATTLE-WAYS [third edition]. *Longmans*, 1916. 10 in. 140 pp. ill., 4/6 n. 913.42

Appears to be a reprint of the second edition, which assumes the prehistoric origin of dew-ponds, and that they were supplied entirely by condensation of aqueous vapour in the atmosphere through the chilling agency of a non-conducting lining of dry straw, and were the main source of supply to the Neolithic camps and fortresses. There is no allusion to the recent experiments of Mr. E. A. Martin; see review of 'Dew-Ponds' (*Athenæum*, Feb. 27, 1915, p. 195).

**Huntington (Ellsworth).** CIVILIZATION AND CLIMATE. See 551.56, METEOROLOGY. 901

**Muir (T. S.).** EAST LOTHIAN. *Cambridge University Press*, 1915. 6½ in. 125 pp. ill. maps, diagr., 1/6 n. 914.145

A little handbook (in a series characterized by care and thoroughness) on the physical features, climate, characteristics, and history of Haddingtonshire.

**Price (A. C.).** THE COUNTY OF THE WHITE ROSE: an introduction to the history and antiquities of Yorkshire. *A. Brown & Sons* [1916]. 7½ in. 415 pp. ill. maps, plans, diagrams, index. 914.274

A popular sketch of the history of Yorkshire, with an account of the geology and pre-history, and a final chapter on modern Yorkshire. Strong in local interest, and well illustrated with photographs of churches, castles, miscellaneous antiquities, a few plans, maps, portraits, &c.

**Robinson (Albert G.).** CUBA OLD AND NEW. *Longmans*, 1916. 8 in. 264 pp. ill., 7/6 n. 917.291

A compendious account of the history, development, resources, &c., of the island, with many good photographs.

**Stobart (J. C.).** THE GLORY THAT WAS GREECE: a survey of Hellenic culture and civilization [second edition]. *Sidgwick & Jackson*, 1915. 10 in. 317 pp. col. and other plates, ill. glossary, bibliogr. index, 7/6 n. 913.38

First published in 1911. It is excellently illustrated, as we pointed out in our notice on April 6, 1912, and the author's style is easy and agreeable.

**Županić (Niko).** MAP OF SOUTHERN SLAV TERRITORY (published on behalf of the Yugoslav Committee). *Christophers* [1915]. 24½ in. by 26 in. paper, 6d. 912.439

This map, by the curator of the Ethnographical Museum at Belgrade, indicates state and administrative boundaries, sites of battles, rivers, mountains, railways, &c.

## 920 BIOGRAPHY.

*Belloc, Hilaire.*

**Mandell (C. Creighton) and Shanks (Edward).** HILAIRE BELLOC: the man and his work; with an introduction by G. K. Chesterton. *Methuen*, 1916. 6½ in. 15+143 pp. por., 2/6 n. 920

The aim of the authors appears to have been expository rather than critical. There is little in the nature of a serious attempt to estimate the importance of the place held by Mr. Belloc among contemporary writers. The ample quotations are, however, almost sufficient to enable an intelligent reader to do this for himself. See review on p. 75.

*Cavell, Edith.*

**Protheroe (Ernest).** A NOBLE WOMAN: the life-story of Edith Cavell. *Kelly*, 1916. 7½ in. 170 pp. paper, 1/ n. 920

A popular biography.

*Dostoevsky (Feodor).*

**Soloviev (Evgenii).** DOSTOIEVSKY: his life and literary activity: a biographical sketch; translated from the Russian by C. J. Hogarth. *Allen & Unwin*, 1916. 7½ in. 247 pp., 5/ n. 920

Soloviev's book on Dostoevsky was first published in 1891 in a popular series entitled "The Lives of Celebrated People," sold at 25 copecks (6d.) the volume. The treatment is accordingly simple; the author attempts to induce his readers to take an interest, through Dostoevsky's life, in his work. The criticism, although relegated to a place of secondary importance and lacking in detail, is just and convincing, and explains fully the origin and nature of the "religion of suffering" with which Dostoevsky's novels are specially associated. The translation is generally competent.

*Edward Albert, Prince of Wales.*

**Williamson (David).** THE PRINCE OF WALES: a biography. *Newnes* [1916]. 7½ in. 160 pp., 2/6 n. 920

A pleasant little sketch of the Prince's life, including anecdotes of the royal circle.

**Herkless (John) and Hannay (Robert Kerr).** THE ARCHBISHOPS OF ST. ANDREWS, vol. v. *Blackwood*, 1915. 9 in. 268 pp. appendix, index to vols. i-v. 920

A biography of John Hamilton (1512-71), the last in the series of the old Roman Catholic archbishops, and the successor of the murdered prelate David Beaton.

**Mills (James) and McEnery (M. J.), ed.** CALENDAR OF THE GORMANSTON REGISTER FROM THE ORIGINAL IN THE POSSESSION OF THE VISCOUNT OF GORMANSTON; prepared and edited by James Mills and Michael J. McEnery. *Dublin, University Press*, 1916. 10 in. 272 pp. index (46 pp.). 929.2

The Gormanston Register is an entry book of the title-deeds of the Gormanston estates, compiled mainly during 1397-8 for Sir Christopher de Preston, lord of that manor. In a preface the editors give an account of the Preston family, its connexions and its documents. There is an exhaustive index, compiled by Mr. Thomas J. Morrissey.

**Vasari (Giorgio).** LIVES OF THE MOST EMINENT PAINTERS, SCULPTORS, AND ARCHITECTS; newly translated by Gaston du C. de Vere, with five hundred illustrations in 10 v., v. 10. *Lee Warner*, 1912-15. 10½ in. 261 pp. index, 25/ n. 920

**Whitaker's Peerage, Baronage, Knightage, and Companionage for the Year 1916.** *Whitaker*, 1916. 7½ in. 107+797 pp., 5/ n. 929.72

Includes a large number of the new honours, a list of those who have fallen at the front, and an Index to country seats.

## 940 MODERN HISTORY.

**Bacon (Sir Nathaniel).** THE OFFICIAL PAPERS OF SIR NATHANIEL BACON OF STIFFKEY, NORFOLK, AS JUSTICE OF THE PEACE, 1580-1620; selected and edited for the Royal Hist. Soc. from original papers formerly in the collection of the Marquess of Townshend, by H. W. Saunders (*Camden Third Series*, v. 26). *Camden Society*, 1915. 8½ in. 42+255 pp. appendix, indexes. 942.61

Consists of official and private correspondence, the value of which "lies chiefly in illustrating the system and operation of local government during this period."

**Batifoll (Louis).** THE CENTURY OF THE RENAISSANCE; translated from the French by Elsie Finimore Buckley, with an Introduction by John Edward Courtenay Bodley (*The National History of France*). *Heinemann*, 1916. 9 in. 30+429 pp. index, 7/6 n. 944.028

This volume, awarded the Prix Perret by the Académie des Sciences Morales et Politiques, covers the years 1483 to 1600, and forms part of 'Histoire de France racontée à tous,' which, under the editorship of M. Funck-Brentano, is planned on the same model as M. Lavissee's 'Histoire de France,' but on a smaller and more popular scale.

**Bolton (Herbert Eugene).** TEXAS IN THE MIDDLE EIGHTEENTH CENTURY: studies in Spanish colonial history and administration (*University of California Publications in History*, vol. iii.). *Berkeley, University of California Press*, 1915. 10 in. 515 pp. ill. maps, bibliogr. (21 pp.), index (30 pp.), paper, \$3.50 973

These studies, introduced by a survey of the history of Texas (1731-88), describe the part played by Texas as a buffer State between Spain and France, the missionary activities of the Franciscans on the San Gabriel River, and the reorganization of the State after the Louisiana cession. Prof. Bolton's work is based almost exclusively upon manuscript sources, chiefly in the archives of Mexico, Spain, and Texas; and he describes his pursuit of documents during thirteen years as a quest "as romantic as the search for the Golden Fleece." There is a valuable bibliography, and a full index.

**Calendar of Letters, Despatches, and State Papers, relating to the Negotiations between England and Spain, preserved in the Archives at Vienna, Simancas, Besançon and Brussels**, v. 11: EDWARD VI. AND MARY, 1553; edited by Royall Tyler. *H.M.S.O.*, 1916. 10 in. 56+513 pp. index (30 pp.), 10/ 942.053

With an historical preface by Mr. Tyler.

**Champney (Elizabeth W. and Frère).** ROMANCE OF OLD BELGIUM FROM CÆSAR TO KAISER. *Pulnam*, 1915. 9 in. 452 pp. ill., \$2.50 949.3

The authors trace in a series of stories, some legendary, some historical, the romantic history of Belgium from the time of Cæsar's invasion. The plan of the work is ingeniously confusing. The first part purports to be reproduced from fourteenth-century manuscripts taken as loot from a ruined abbey in the present war. It is a pretty idea to carry the Anglo-Belgian alliance back to that date, but it is asking too much of the credulity of the reader to imagine that a Belgian monk wrote the early history of his country in Chaucerian English. Jean Froissart would doubtless have been interested to learn that the ecclesiastical name of Boniface was given him on account of his "bonny face." The author's interesting material deserved a better presentation; we have, however, nothing but praise for the illustrations.

**Chapman (Miss A. B. Wallis), ed.** THE BLACK BOOK OF SOUTHAMPTON; transcribed and edited from the MS. in the Audit House, with translation, introduction and notes, &c., by [Miss] A. B. Wallis Chapman, v. 3, c. A.D. 1497-1620 (*Southampton Record Society Publications*, 17). Southampton, Cox & Sharland, 1915. 10½ in. 246 pp. index (39 pp.), 15/9 n. (to members, 10/6 n.). 942.06

The last volume of the 'Black Book.' The edition is limited to two hundred copies.

**Cholmondeley (Lionel Berners).** THE HISTORY OF THE BONIN ISLANDS FROM 1827 TO 1876, AND OF NATHANIEL SAVORY, ONE OF THE ORIGINAL SETTLERS; to which is added a short supplement dealing with the islands after their occupation by the Japanese. Constable, 1915. 9 in. 190 pp. ill. maps, 6/ n. 952

A history of the colonization of these islands after their discovery by Capt. Beechey of H.M.S. Blossom in 1827. The narrative centres in Savory, a citizen of the United States, who lived on the main island from 1830 till his death in 1874, and includes a selection of his correspondence. Mr. Cholmondeley, of St. Andrew's Mission, Tokyo, adds a short chapter on the later history of the islands, and the mission work in which he has borne a leading part.

**Friedlaender (Israel).** THE JEWS OF RUSSIA AND POLAND. See 296, JUDAISM. 947

**Gibbons (Herbert Adams).** THE FOUNDATION OF THE OTTOMAN EMPIRE: a history of the Osmanlis up to the death of Bayezid I. (1300-1403). Clarendon Press, 1916. 9 in. 379 pp. maps, appendixes, bibliogr. index, 10/6 n. 949.6

A study of the origin of the Ottoman Empire, written after four years of residence in it, to bring "a new point of view to the student of the twentieth-century problems of the Near East, as well as to those who are interested in fourteenth-century Europe."

**Lord (Robert Howard).** THE SECOND PARTITION OF POLAND: a study in diplomatic history (*Harvard Historical Studies*, 23). Harvard, University Press (Milford), 1915. 9 in. 616 pp. appendixes, bibliogr. index, 10/ n. 943.9

This substantial treatise embodies research in the archives of Petrograd, Berlin, Moscow, Vienna, and Lemberg. The author acquires Catherine II. of some of the extensive responsibility for the partitions which is usually laid to her charge. He traces the progress of diplomatic relations after the outbreak, in 1787, of the Russo-Turkish War, and describes the peculiar steps which led to the signature of the secret agreement on Jan. 23, 1793, giving Russia and Prussia, for the second time, large areas of Poland. According to Mr. Lord's interpretation, Russia and Prussia were equally responsible; Austria was merely a "duped and disappointed accomplice," and the whole affair the "classic example of the moral degeneracy and rotteness of the old monarchical Europe."

**Mahaffy (R. P.), ed.** CALENDAR OF STATE PAPERS, Domestic Series, of the reign of Anne, preserved in the Public Record Office, Vol. I. 1702-3; edited by Robert Pentland Mahaffy. H.M.S.O. (Wyman), 1916. 10½ in. 849 pp. index (110 pp.), 17/6 942.069

A new method of calendaring has been adopted in this work. The documents are divided into two classes, the first class being published in chronological order, and the second class summarized in tables and placed at the end of each year. An historical preface will be included in the second volume.

**Potter (Sidney Pell).** A HISTORY OF WYMESWOLD. 68-70 Wardour Street, W., J. Miles, 1915. 8½ in. 130 pp. ill. boards. 942.54

An account of the history from early times of a little village and ancient parish on the north border of Leicestershire, with chapters on 'The Church and the Monasteries,' 'Gleanings from Assize Rolls and Coroners' Inquests,' 'Manorial Ordinances and Courts,' &c. The book originated in a collection of local documents made by the Rev. R. C. Green. Illustrated with photographs, reproductions of drawings, old prints, &c.

**The Southern Slav Programme** (*Southern Slav Library*, 1). Nisbet, 1915. 8 in. 32 pp. map, pamphlet, 3d. 943.9

Sets forth the programme of the Yugoslav Committee in London, which is to publish "the actual condition of affairs in such Yugoslav countries as have the misfortune to be under Austrian rule," and to unite these countries with Serbia and Montenegro in one state.

**The Southern Slavs: land and people** (*Southern Slav Library*, 2). Nisbet, 1916. 8 in. 64 pp. map, pamphlet, 3d. 943.9

The aim of the pamphlet is to spread knowledge of those Serbs, Croats, and Slovenes who are under the Austrian yoke.

**Southern Slav.** A SKETCH OF SOUTHERN SLAV HISTORY (*Southern Slav Library*, 3). Nisbet [1916]. 8 in. 32 pp. map, pamphlet, 3d. 943.9

Describes the inroads that have been made on the territory of the Yugoslavs by foreign aggressors, and their national resistance.

**Strachey (Ray and Oliver).** KEIGWIN'S REBELLION (1683-4): an episode in the history of Bombay (*Oxford Historical and Literary Studies*, v. 6). Clarendon Press, 1916. 9 in. 200 pp. ill. maps, appendixes, index, 7/6 n. 954.7

A neat and well-arranged monograph on the policy of the East India Company which led to the seizing of Bombay Island, the expulsion of the Company's governor, and its occupation in the king's name for eleven months. The authors have used MS. records largely unexplored, and have been able to correct some misconceptions prevalent in history. They show that the mutineers, who got off lightly, had ample reason for their action. The difficulties of the region for the English, due to the presence of the Portuguese, the invasions of Mogul and Mahratta powers, and the charms of that exciting liquor, punch, were increased by the ill-timed policy of John Child, who was put in high place as a servile tool by Sir Josiah Child, the strong-willed and powerful merchant who ruled the Company from London. The correspondence included is often picturesque in its language, and the authors have a dry humour of their own, as well as a thorough grasp of the period and its intrigues.

### THE GREAT EUROPEAN WAR.

**Adecock (Arthur St. John).** AUSTRALASIA TRIUMPHANT: with the Australians and New Zealanders in the Great War on land and sea. Simpkin, 1916. 10 in. 108 pp. ill., 2/6 n. 940.9

A popular narrative of the exploits of the Australasian expeditionary force in Egypt and the Dardanelles, and of the work of the Sydney in sinking the raider Emden. There are thirty-six good and well-chosen photographs.

**Aitken (Sir William Maxwell).** CANADA IN FLANDERS: the official story of the Canadian Expeditionary Force, v. I.; with a preface by Andrew Bonar Law and an introduction by Sir Robert Borden. Hodder & Stoughton, 1916. 7½ in. 267 pp. maps, appendixes, 1/ n. 940.9

Sir Max Aitken, as Canadian Record Officer, has had special opportunities of witnessing the valour of his countrymen at the front, and has had access to a large number of military diaries and official documents. Mr. Law describes the work as "a model of lucid, picturesque, and sympathetic narrative."

**Battine (Capt. Cecil).** A MILITARY HISTORY OF THE WAR FROM THE DECLARATION OF WAR TO THE CLOSE OF THE CAMPAIGN OF AUGUST, 1914, Vol. I. Hodder & Stoughton [1916]. 8½ in. 315 pp. appendix, index, 5/ n. 940.9

The author, military correspondent of *The Daily Telegraph*, was in Brussels when it capitulated to the Germans, and afterwards followed the Anglo-French retreat.

**Buchan (William).** THE LOG OF H.M.S. BRISTOL: commission May 13, 1914, till Dec. 17, 1915, in Mexican waters, 4th Cruiser Squadron, and detached. (*Log Series*.) Westminster Press, 1916. 7½ in. 147 pp. maps, ill., 4/ n. 940.9

H.M.S. Bristol was one of the British men-of-war which were sent to watch the course of events during the Mexican crisis in May, 1914. The history of her doings from her departure from Portland, which included police duties in Mexican waters, patrol work in the Pacific, and the Battle of the Falkland Islands, makes an interesting chronicle.

**Crosland (T. W. H.).** THE SOUL OF A CROWN PRINCE. Laurie [1916]. 7½ in. 103 pp. paper, 1/ n. 940.9

A highly spiced popular account of the misdeeds—rumoured and proved—of the German Crown Prince. The style is nothing if not violent, and teems with mixed metaphors and selected quotations to show that he suffers from "the familial taint" of "délire de grandeur."

**Deeds that Thrill the Empire:** true stories of the most glorious acts of heroism of the Empire's soldiers and sailors during the Great War. Part 1, Hutchinson [1916]. 11 in. 40 pp. ill. paper, 7½d. n. 940.9

A popular account of the gallantry of British soldiers, profusely illustrated with drawings.

**Doroshevitch (V.).** THE WAY OF THE CROSS; with an introductory note by Stephen Graham. Constable [1916]. 7½ in. 139 pp., 2/6 n. 940.9

V. M. Doroshevitch is a well-known Russian journalist, whose sentences have gradually been getting shorter, and his style more impressionist. In this little book he describes the flood of refugees which poured in towards the centre of Russia from the western provinces invaded last summer. In spite of his peculiar method, the picture drawn is certainly impressive. The compactness of the Russian language, in which a sentence may consist of a single word, naturally gives the original an effect which can hardly be reproduced in a translation. Mr. Stephen Graham writes a note to introduce the author to English readers, and characteristically explains that "Doroshevitch is a liberal and a progressive, but he is a real Russian and a Christian." We have never been able to understand why a real, live Russian cannot be a liberal and a progressive, just as much as a real Englishman.



**Headlam (James Wycliffe).** THE TRUTH ABOUT ENGLAND EXPOSED IN A LETTER TO A NEUTRAL. *Nelson* [1915]. 9½ in. 18 pp. pamphlet, 2d. 940.9

The author points out the impossibility of drawing an analogy between the spirit of France or Germany and that of England during the present war, shows how England has fulfilled her original undertaking, and traces the gradual awakening of the people.

**Horowitz (M. D.).** ESSAI D'UNE PROPOSITION DE PAIX : l'organisme des état-tampons gardiens de la paix. *The Hague, Martinus Nijhoff*, 1915. 10 in. 128 pp. paper. 940.9

A study of the origin of the war and means of procuring a durable peace by a reorganization of all the buffer-States as a federation, in order to make them efficient international policemen and guardians of peace. The author proposes to add Lorraine and Poland to the federation as autonomous States. He ignores the possibility of a swift vengeance by a thwarted "Great Power," too arrogant to fear punishment.

**Jollivet (Gaston).** TROIS MOIS DE GUERRE : février, mars, avril, 1915. *Hachette*, 1916. 7½ in. 291 pp. plans, paper, 3 fr. 50 940.9

There is a vast amount of concise information in this record of the war (February-April, 1915). Under the three headings 'Faits de guerre,' 'Diplomatie et politique,' and 'A côté de la guerre' are included a chronological list of the more important events in the chief theatres of war, the official communiqués, some expert opinions reprinted from the principal papers of the Allied and neutral press, stories of acts of heroism, and information about the treatment of the wounded and of prisoners of war.

**MacGill (Patrick).** THE RED HORIZON. *Jenkins*, 1916. 7½ in. 306 pp., 5/ n. 940.9

An interesting and vivid description of life in the trenches, by the author of 'The Rat-Pit.'

**Mumby (Frank A.), ed.** THE GREAT WORLD WAR : a history, Pt. IX. *Gresham Publishing Co.*, 1916. 10 in. 112 pp. ill., 2/6 n. 940.9

Contains chapters 'From Ypres to Festubert,' by Mr. Mumby; 'Italy and the War,' by Mr. Edwin Sharpe Grew; 'Zeppelin Raids on England,' by Mr. Claude Grahame-White and Mr. Harry Harper; 'Siege Warfare in Gallipoli,' by Mr. Mumby; and 'The Eastern Campaign to the Fall of Warsaw,' by Mr. Grew.

**Poulton (Edward Bagnall).** SCIENCE AND THE GREAT WAR : the Romanes lecture, 1915. *Clarendon Press*, 1915. 9 in. 47 pp. pamphlet, 2/ n. 940.9

A concise analysis of the services which the hedging methods of our lawyer-politicians and their neglect of science have rendered our enemies. The author deals particularly with the weak points in the Declaration of London, with cotton and fats as necessary materials for high explosives, and with Germany's food supply.

**Prazz (Claire de).** A FRENCHWOMAN'S NOTES ON THE WAR. *Constable*, 1916. 7½ in. 301 pp., 6/ 940.9

Personal observations of the effects of the declaration of war on the peasants of Brittany, of the change in the spirit of France and the outward aspect of Paris, of the part played by the women of France, and a consideration of why France was unprepared for war. The book is written in simple but admirable English, while the spirit of patriotism and the sense of a personal stake in events are in interesting contrast to the sympathetic but detached manner of 'The War Letters of an American Woman' which we notice in the next column.

**Pyke (Geoffrey).** TO RUHLIBEN—AND BACK : a great adventure in three phases. *Constable*, 1916. 7½ in. 258 pp. ill. map, 4/6 n. 940.9

Two months after war began, the author set out boldly for Berlin on behalf of *The Daily Chronicle* and *The Cambridge Magazine*, was arrested, and spent several months in various jails. He was finally sent to a concentration camp for interned civilians, from which he and another Englishman escaped to the Dutch frontier.

**Riou (Gaston).** JOURNAL D'UN SIMPLE SOLDAT : guerre-captivité, 1914-15; préface d'Édouard Herriot, dessins de Jean Hèlés (*Mémoires et récits de guerre*). *Paris, Hachette*, 1916. 7½ in. 249 pp. ill. paper, 3 fr. 50 940.9

An intimate account of the author's captivity in the fort of Orff as a prisoner of war, and a picture of military and civilian Germany, with a shrewd diagnosis of the German psychological malady. An earlier study of the whole nation colours his impressions, and the incidents which he describes as they appear through his prison window are set down in a delightful fashion, reminiscent of the 'Voyage autour de ma chambre' of Xavier de Maistre. Without any sacrifice of essential patriotism, the author strikes a more personal and less exalted note than most French writers on the war; occasionally he even becomes humorous over his captivity. The black-and-white sketches of Cubist design are piquant and amusing.

**Robertson (John Mackinnon).** WAR AND CIVILIZATION : an open letter to a Swedish professor. *Allen & Unwin*, 1916. 7½ in. 160 pp., 2/6 n. 940.9

Mr. Robertson's purpose is to contradict the arguments contained in a book entitled 'Krieg und Kultur,' written by Dr. Gustaf F. Steffan, Professor of Economics and Socialism at Stockholm. It is rather like a steam-roller crushing a bluebottle, and we think some of the points made in the lecture the author gave at His Majesty's Theatre at the end of January on 'The Future of Civilization' might have been expanded into a book to better purpose.

**Sabatier (Paul).** LETTRES D'UN FRANÇAIS À UN ITALIEN. *Paris, Union pour la Vérité*, 1915. 7½ in. 22 pp. pamphlet. 940.9

Letters addressed by M. Sabatier to Prof. Mariano Falcinelli. The first was written on Dec. 23, 1914, in reply to a pressing appeal in favour of peace sent by the "Comité de la société internationale des études franciscaines." The other two were written after the intervention of Italy on the side of the Allies.

**Stapfer (Paul).** LES LEÇONS DE LA GUERRE. *Paris, Fischbacher*, 1915, 2<sup>me</sup> ed. 7½ in. 191 pp. paper. 940.9

Some of these chapters appeared in the *Bibliothèque Universelle* of Lausanne, the fourth, 'Questions de conscience' leading to the temporary suppression of that periodical, the editor of which was condemned to fine or imprisonment. The other articles include 'Fins de mondes,' 'Ère nouvelle,' 'Le dieu de l'Allemagne,' 'La liberté humaine révélée par la guerre,' 'Sincérité,' and 'Mon dernier petit sermon de guerre.'

**Vorst (Marie Van).** WAR LETTERS OF AN AMERICAN WOMAN. *Lane*, 1916. 7½ in. 352 pp. ill., 5/ n. 940.9

The first of these letters of an American novelist is dated July 15, 1914, and the last Nov. 3, 1915. They are addressed from London, Paris, and Italy to various members of her family. The different atmospheres of the three countries are well conveyed, and the author writes in a breezy, detailed way of prevalent rumours, literary gossip, the points of view of the private soldier, and of hospital experiences, including an interesting picture of the American ambulance at Neuilly.

**Wile (Frederic William).** "WHO'S WHO" IN HUNLAND : a glossary of the persons, issues, places, and things we read about in Germany. *Simpkin & Marshall*, 1916. 7½ in. 154 pp. boards, 1/ n. 940.9

A reference book for newspaper readers, by the editor of the column 'Germany Day by Day' in *The Daily Mail*. It is interesting to find America included—we suppose, as a German "issue."

**Wilson (Theodora Wilson).** THE LAST WEAPON : a vision. *Daniel*, 1916. 7½ in. 185 pp., 1/ n. 940.9

The last weapon here spoken of is "Love." As regards the present war, to which the book relates, we think "common sense" may be a more useful factor. The theme of the book is treated in too sentimental a strain, which will, we fear, prevent many from recognizing the large amount of truth it contains.

## J. CHILDREN'S BOOKS.

**Earnard (H. Clive).** OUTLINES OF SCRIPTURE HISTORY. *Black*, 1915. 7½ in. 128 pp. ill. maps, index, 1/4 J. 220.95

An excellent little book forming a stepping-stone from unconnected anecdotes for young children to the set textbooks of middle forms. It gives a general sketch of Bible history from the Creation to the death of St. Paul, is written in a modern spirit, and illustrated with clear, simple maps and reproductions of ancient sculpture, the work of old masters and some modern artists, photographs, &c.

**Graham (Mrs. Constantine), Aelfrida Tillyard.** BAMBIE'S BOOK OF CHILDREN'S VERSES. *Cambridge, Heffer*, 1915. 7 in. 30 pp. paper, 9d. n. J. 821

These contain three qualities which are essential in children's verses—simple rhymes, morals, and humour (which is often apparent only to the grown-up reader). A stanza from the piece entitled 'Best to be Little Girls' may be quoted as an example:—

If you, Bam, were a carpet  
And I my little feet,  
I'd run all day about you,  
Until I had worn out you,  
And never take a seat.  
If you, Bam, were a carpet,  
And I my little feet.

**House (Belle).** FOR LITTLE PILGRIMS ON LIFE'S WAY. *Manchester, Sherratt & Hughes*, 1915. 7½ in. 247 pp., 3/6 n. J. 244

Lessons for children illustrated by simple tales and popular legends. The subjects include stories from the Scriptures such as 'Gideon' and 'How the Scribes and Pharisees kept the Sabbath,' and sympathetic talks on such things as 'The Habit of Truthfulness' and 'Bird-Nesting,' suitable for use in Sunday schools.

**Marsh (Lewis).** THE BRITISH ISLES (*Rambler Travel Books*). *Blackie*, 1915. 7½ in. 80 pp. col. and other ill. limp cloth, 9d. J.

Notification of some books received too late for classification, as well as many pamphlets and reprints, will appear in our next issue.



## A CONJECTURAL EMENDATION.

('ANTIGONE,' 4.)

THE old grey house this many a year stands lone,  
 With grass-lands wide begirt; and grey  
 and old  
 This many a lonely year its master, grown  
 A bookworm haunting places blurred with mould,  
 In the long, narrow, brown-walled library reads,  
 Or oftener, haply, if the truth were told,  
 But wanders thro' a dream as memory leads  
 His steps forlorn; still, whitherso'er it  
 guide him,  
 Yon portly tome, green-clad like faded  
 meads,  
 Lies open beside him.

Much learning gathered up the spread leaf shows:

One verse of Sophokles, a dubious text,  
 Whereon a stream of comment overflows,  
 Sprung variously, from this page to the next.  
 No scholar thro' that clouded script sees clear  
 How sad Antigone her fate sore vexed  
 Arraigned, and they who think the words  
 appear

That lift the haze do soothly but increase it.  
 Amongst them Thomas Dale ἀτῆς ἀτ' ἦρ  
*Inept conject.*

His heavy pencil's point has underlined  
 With scoring blue and broad the censured  
 name,  
 But Thomas Dale has never a whit repined,  
 Nay, rather prizes the recorded blame;  
 For so he trusts by power of printing press  
 He shall not pass away unknown to fame.  
 Deem you that note his venture's ill success  
 In pillory sets, whence fain he would release  
 it?

A shrewder critic marks against your guess:  
*Inept conject.*

JANE BARLOW.

## COMMENDATORE EMILIO TREVES.

EMILIO TREVES, who has just disappeared at Milan, with which he was so long associated, at the ripe age of 82, was in more ways than one a remarkable man. His position as a publisher was unique. "Italian literature mourns to-day," says a writer in the Roman *Tribuna*, "not one of its great publishers, but its *Publisher*."

Born at Trieste, Treves began his career by writing a play at 13, and, what was much more remarkable, got it put on the stage. It was called 'Ricchezza e miseria,' and achieved a considerable success. The young man wrote another play entitled 'Il Duca d'Enghien,' but the Austrian censor prohibited its production. He then gave up the stage, and for some years occupied a modest post in an important printing house at Trieste, thus gaining valuable experience. A hint from the police caused his departure from Trieste; he went to Paris, and for a while supported himself by teaching Italian. We next find him fighting under Garibaldi in 1859, and henceforth he made his home at Milan, where he founded a number of magazines and newspapers, ending with the *Corriere di Milano*, which was the forerunner of the *Corriere della Sera*. In the *Illustrazione Italiana* he gave Italy an illustrated weekly paper which could compare with the best issued in other countries, and which has always maintained its high standard, both artistic and literary. He wrote a good deal in it himself up to the day of his death; and

the day before he had been correcting some proofs. His literary talent, and above all his real love of literature, contributed, no doubt, largely to the peculiar position to which he attained, and to the fact that he always got on well with his authors. The publishing house founded by him in conjunction with his brother became famous all over the world. His business abilities were shown by the fact that his firm, alone in Italy, made a large fortune; but he had higher ambitions than that of making money; he was very anxious to secure the best writers of the day, and, though some escaped him, those whom he secured almost always remained faithful to the house of Treves.

The *Tribuna* remarks, in the article from which I have quoted, that to have his works published by Treves conferred on a writer "a species of consecration," and this "consecration" he very generously accorded even to little-known writers, if the work pleased him. I believe he was always his own "reader." He took an immense deal of trouble in the interest of his authors; this I know from personal experience, for in the case of the translation of one of my books, 'Italian Characters' ('Patriotti Italiani'), on my showing dissatisfaction with the translation, which I read in the proof-sheets, he went through the whole book himself, with a view to helping me to set things right. It would be ungrateful if I did not record (even at the risk of seeming egotistic) my own obligations to him for the diffusion of my books in Italy. He was much interested in all literature which dealt with the Italian *Risorgimento*, and there was never a better patriot than this son of Trieste, whom fate has not allowed to live to see his native city joined to *la grande Italia*.

EVELYN MARTINENGO CESARESCO.

## NOTES FROM PARIS.

WE are continually saying that it is a bad time for literature; yet rarely or never has there been a period when people read more. Men read in the trenches (those who do not know how to get *marraines*, or godmothers, put advertisements in the daily papers asking people to send them books or magazines); those left behind read because there is nothing else to do; wives and sweet-hearts read because there are no social "functions" to attend; or, if they are not of the class that used to attend social functions, they read because, their men being away, they have less work to do. Reading and the cinema—these are practically the two distractions of these war years.

Yet the paradox of the situation is that the popular novelists for women have lost their vocation and inspiration. Women no longer read those novels which subtly and elaborately analyze the feminine heart; the distinguished writers of such fiction no longer find their tables covered each morning with dainty scented missives in feminine handwritings, explaining the secrets of the fair writers' bosoms, and giving the recipients endless new "copy." No; women are reading something else to-day—perhaps something more serious, and they indite their hearts' secrets for consumption at the front. At any rate, modern woman, in her present manifestation, is so far an unknown quantity to the popular novelist, and so he is non-plussed; he is like an alchemist whose retort has burst. The novel of the immediate future is likely to have more life and activity in it, and less analysis of cardiac conditions.

At the Matinées Nationales given at the Sorbonne every Sunday some distinguished politician, Academician, or other person delivers an oration intended to be a pronouncement on the situation, and a help towards keeping up the spirit of the people. I must say that, on the whole, these efforts are not distinguished for their originality. The eloquence varies, but the matter is nearly always the same—the nation will fight until final victory sets the seal upon their efforts to smash a military tyranny that makes "war" upon women and babies; and those at home must have patience, just as the boys with the colours are full of bravery and confidence, and so on. One of the best of these discourses at a recent matinée was given by M. Émile Boutroux, the Academician, and, as was to be expected, was an interesting philosophical talk. He knows Germany and the Germans fairly well, and after telling his auditors the belief of German military writers that the natural progressive state of a nation should be war and not peace, and that the present war is but one step in a connected series of wars tending to Germany's aggrandizement, he drew a comparison between the national ideals of the two peoples as represented by two pictures in their seats of learning. At Jena University the place of honour on the walls is given to a huge fresco representing the arming of the volunteers of 1813; in the Sorbonne amphitheatre, where he was speaking, the wall is decorated with a fine painting representing Parnassus and the Muses. Far from thinking, as some philosophers do, that to-day's Armageddon will usher in a long period of peace and tranquillity, M. Boutroux seems to believe that France in the coming years will have to keep herself armed and prepared much more than she did before.

M. René Benjamin is a lucky young man of letters. He is a humorist, and a very good one. He did his duty when war broke out, went to the front, and was slightly wounded. During his convalescence he was able to continue writing for the papers. He has now been placed in an arm of the service which gives him time to continue his work, and his book of the war, 'Gaspard,' has won for him the prize of the Goncourt Academy and a great reputation. 'Gaspard' is full of military fun and military *argot*, and is practically untranslatable. M. Benjamin's literary confrères consider it an inimitable piece of work.

'L'Angleterre et la Guerre,' by M. Charles Cestre, is a book which, to judge by its contents, was written before the war, and has been brought up to date. It is fair and good; in fact, one feels that the author understands and admires the British. His judgment of our literary grandees is more debatable, but one point which he brings out is worth noting. He considers that the trend of modern English literature has been to help towards a better understanding between Great Britain and France.

'La réconciliation du peuple anglais et du peuple français (he says) est d'autant plus sincère qu'ils se sont mesurés plus loyalement. La résistance même qu'ils se sont opposées sans duplicité ni vilénie, les a aguerris pour les épreuves nationales que l'avenir leur réserve.'

This, I suppose, is, on the whole, true. It is true a little also of modern French writers, but not of the foremost among them. These do not try to understand the foes of old; indeed, the rancour felt against the conquerors of Napoleon I. was more deep-seated than that felt against the conquerors of Napoleon III. This has now happily passed away, but still it remains true that the best literary minds of France rarely

turn their attention to the British or their life and institutions, in spite of the Entente Cordiale. Pierre Loti's "conversion" was talked about a great deal, but Pierre Loti anyhow is a globe-trotter, and ought to have known the English better years before. I could name several other of the Academicians who are reputed to be *Anglophobe*, and have never disavowed the charge.

I imagine M. Jean Richepin must also have been "converted." He was so anti-English at one time that his admiration for Shakespeare was pathetic. He considered Shakespeare so great a genius that "he ought to have been French." But that is a long time ago, and perhaps it is unfair to remember this against M. Richepin now. The author of "Chansons des Gueux," by the way, is giving a series of lectures on English literature at the Université des Annales, and in the course of one of them the other day on the Elizabethan dramatists he deplored—what does indeed strike one as strange—the paucity and poverty of translations into French of the English dramatists (of course, except Shakespeare).

In the last few years I can recall very few really good books in French on the English, whereas there have been many in English on the French. This is in a way an index to the character of the French; they are lamentably incurious about the foreigner—so Academicians and others do not trouble to inform them. This may, and ought to, change after the war.

A fairly good book on England—though admittedly only composed of hasty impressions—is "Instantanés d'Angleterre," by M. Octave Uzanne, which never received the attention it deserved because it appeared just before the war, and so was forgotten. But then again M. Uzanne is not a Frenchman; he is a Belgian. Also this author, though he knows his England pretty well and his book is breezy and bright, falls into some ludicrous blunders, as when he tells us that the phrase "a wild-geese chase" ("la chasse à l'oie sauvage") means the search for a husband, or that a synonym in English for a policeman is "Bobby-blue" (in the nursery it may be, but not outside). M. Uzanne's chapter on "L'Anglaise à Londres" is devoted mostly to the description of a very "bouncing" young damsel—literally "bouncing," since she vaults over chairs as easily as other people sit on them—who addresses her male friend as "Mais, dear," and "J'vous croix, dear old!" But actually, it appears, this young "English" lady came from Milwaukee!

Whatever mistakes English writers make about France (and they do, of course, make them), I maintain that it is rare indeed to find among them such errors as these and others made by a French writer on English ways.

SOMMERVILLE STORY.

### THE FIGHTING FORCES BOOK COUNCIL.

Seymour House, 17 Waterloo Place, S.W.  
Feb. 8, 1916.

THE FIGHTING FORCES BOOK COUNCIL is an organization formed, with the approval and support of the War Office, Colonial Office, and Board of Education, to supply books to young men now amongst the active forces of the Crown, who have had to break off their studies when they rallied to the national service, and who are rightly desirous of continuing their reading during periods of forced inactivity. The present supply of books for the fighting forces, including the wounded and convalescent and British prisoners of war, while generous in its amount, is necessarily very miscellaneous, and has therefore to be supplemented by a

systematic provision of carefully chosen books of a more solid kind. The objects of our Council are: (1) To provide funds for supplying reading matter of this character to our soldiers and sailors; (2) To procure, by purchase or gift, books of this kind, and to arrange for their distribution, through the Camps Library, to the various organizations and corps; (3) To draw up lists of such books required by, or suitable for, various types of men.

These objects are being pursued in co-operation with the Incorporated Society of Authors, the Library Association, the Publishers' Association of Great Britain and Ireland, the National Home Reading Union (all these bodies are represented on our Executive Committee), and other like institutions. The President of the Council is Lord Bryce, and its other members are all distinguished in the various fields of British activity. The distribution of books is being made through the agency of the Camps Library, 45 Horseferry Road, Westminster; the Red Cross and St. John Ambulance War Library, Surrey House, Marble Arch, W.; the Young Men's Christian Association, George Williams House, 12 and 13, Russell Square, W.C.; and other approved organizations.

An appeal is now made to readers of *The Athenæum* for donations and offers of books. Those desiring to present books should in the first instance write to the Secretary, Fighting Forces Book Council, Seymour House, Waterloo Place, S.W., for forms on which a list of their books may be submitted. Cheques should be made payable to the order of the Fighting Forces Book Council, and crossed "London County and Westminster Bank, Law Courts Branch."

EDWARD WARD,

Chairman of Executive.

BARBARA (MRS.) CRESSWELL,  
Hon. General Secretary.  
ALFRED PERCEVAL GRAVES,  
Hon. Literary Director.

### RUSSIA AND MR. STEPHEN GRAHAM.

60 Frith Street, Soho Square, W., Jan. 22, 1916.

YOUR reviewer of 'The Way of Martha and the Way of Mary' remarks that I have been castigated by M. Merezhkovsky. Whilst at a loss to understand why any Christian Russian such as Merezhkovsky should castigate me, I can hardly think that *The Athenæum* in its first number in new form would hand me over to a malicious or ill-informed critic, and I should be obliged if you would state where and when Merezhkovsky castigated me and for what.

STEPHEN GRAHAM.

Our reviewer writes: The castigation in question was inflicted by M. Merezhkovsky in the columns of the Petrograd *Birzhevie Vedomosti*, some time in September last, in a review of Mr. Graham's 'Russia and the World.' This article was a bitter protest against the misrepresentation of the Russian people contained in the book. According to the writer, Russia had in 1905 indicated with unmistakable clearness that her ideals were those of democracy. Mr. Graham, on the other hand, described the views of "crystallized reaction"—in M. Merezhkovsky's phrase—and set them down as those of the Russian people.

M. Merezhkovsky is not a "Christian Russian" in the usual sense of the term, but the inventor of a private system of Christianity. In any case the objection of a Russian Christian to a misrepresentation of Russian Christianity (among other things) should not be a matter for surprise.

Our reviewer learns that a well-known Russian writer at present in London (Mme.

Vengerova) sent some time ago a translation of Merezhkovsky's article, with the original, to *The Manchester Guardian*. If these can be recovered, we shall be happy to show them to Mr. Graham.

### "INDECENT" EUPHEMISMS.

1 Wimpole Street, W., Jan. 23, 1916.

FIRST, permit me to congratulate you very heartily on the first issue of your new series. In spite of the deficiencies you refer to—and which would not have been suspected if you had not referred to them—it is an excellent number, and gives promise of much pleasure to come to your readers.

I would like, however, to raise a gentle protest against one of the contentions of R. F. on p. 11. In his article he says that "no person of any pretensions to decency would write or say the word 'belly,'" but I hope that *The Athenæum* will use its influence to prevent the growing squeamishness which prevents people from using in daily life, or in writing, words that have the highest sanction in all literature, viz., their use in the Authorized Version. Does not it seem a little ridiculous that a man who, in church, with all solemnity and approval, would say or hear that the "little book" was bitter in John's "belly," on coming out would be afraid to use the same word in writing his own little book? Such distinctions are neither good taste nor good sense. I suppose if John were writing now he would say that "the little book was bitter in his abdomen"; but even "abdomen" (unless we become more sensible) after it has served its time will become just as indecent as "belly."

I am sure you know that this weakness of English writers has been going on from the earliest times; they have constantly sought new euphemisms, and these, when they become identified with the thing indicated, become objectionable and are replaced by new ones. For example, even men of authority tell us now that the writers of the Elizabethan age were much more coarse in their language than we are now; whereas the simple fact is that they were using euphemisms which were "decent" in their day, but by dint of use have become indecent in ours, and, unless we mend our ways, fifty years hence R. F.'s successors will be criticizing him for his coarse and indecent language.

I need not remind you that, without exception, all the so-called disgusting words for natural things in use to-day were, when first used for such purposes, pure euphemisms, used in substitution for still earlier euphemisms which had become "indecent." I am sure examples will at once spring to your mind, and I therefore need not elaborate them lest my letter should also be denounced as "indecent."

J. Y. W. MACALISTER.

### SALE.

ON Wednesday, Feb. 9, and the following day Messrs. Sotheby sold a selected portion of the library of the late Mr. Robert Drane of Cardiff, the chief lots being: Gospel of St. Luke, in Roman, with autograph notes, 1837, 33l. T. Betson, Ryght Profytable Treatyse, printed by Wynkyn de Worde, c. 1499-1500, 112l. Biblia Sacra Latina, 6 vols., Basle, 1506-8, in an old stamped binding, 20l. 10s. Milton, *Paradise Regained*, 1671, 17l. 10s.; *Paradise Lost*, 1669, 20l. 10s. Ridley, *Expositio in Englyshe upon the Epistyll of Saynt Paule to the Philippians*, Canterbury, n.d., 29l. Veron, *Godly Sayings*, 1550, 22l.; *Dialogue between an Anabaptist and a True Christian*, 1551, 21l. Martin Marprelate Tracts by Thomas Nashe, Countereaffe given to Martin Junior, 1589, 21l.; Martin's Month's Minde, 1589, 2l. 10s.; William Turner, *Herbal*, 1568, 29l. 10s. The total of the sale was 1,355l. 6s. 6d.



## SCIENCE

## SOCIETIES.

**SOCIETY OF ANTIQUARIES.**—Jan. 27.—Sir Arthur Evans, President, in the chair.

The Rev. H. G. O. Kendall read a paper on 'Excavations in Hackpen Hill, Wilts.' Hackpen Hill, about two miles north-east of Avebury, forms part of the great chalk range across England, but is isolated by deep valleys. It rises to 888 ft. O.D. and is 325 ft. above the River Kennet, which runs parallel about a mile west of the escarpment. On its summit remnants of Tertiary beds fill up hollows in the chalk, and patches of thin flint gravel are disturbed by the plough. Along the top are saucer-shaped depressions, and sarsen stones are said to have been numerous. Excavations have been made on the slopes of two of these depressions, and below the soil was found a thin stratum of flint gravel, with small pieces of sarsen, embedded in a ferruginous matrix. Chipped flints were taken out of this gravel, and others were found on the surface. The 'industry' is of great antiquity, but difficult to place. In general the rude implements resemble some of those from Knowle Farm Quarry, Savernake (450 ft. O.D., 8 miles distant). The latter are assigned to the Chelles period. Palaeoliths more truly typical have been found on the surface of the hill. In the valley on the west chipped flints like those from the Kent plateau, and a few stained palaeoliths, have been found (550 ft. to 600 ft. O.D.); and the east and west chalk range (nearly 1,000 ft. O.D.) south of Avebury has abraded flint gravel on the summit, and has produced early palaeolithic implements.

**BRITISH ARCHÆOLOGICAL ASSOCIATION.**—Feb. 3.—A paper was read by Dr. T. Wilson Parry on 'The Art of Trephining among Prehistoric and Primitive Peoples, their Motives for its Practice, and their Methods of Procedure.'

Dr. Parry said that the distribution of this operation in prehistoric times was almost world-wide, operations upon the living being having been performed by primitive surgeons with the most primitive tools imaginable, of flint-flake and obsidian scrapers, shell and sharks' teeth. With the exception of Norway and Sweden, Spain and Italy, prehistoric trephined skulls had been found in every country in Europe. In Africa the practice was limited to Algeria. In South America the operation was done extensively for purely surgical reasons in prehistoric Peru, by the Incan and pre-Incan races that inhabited that region. In many islands of the South Pacific the operation was done to-day by scraping the skull with obsidian flakes or by glass. The latter substance is now used in preference to shell and sharks' teeth, which were formerly employed. In Great Britain up till now only some five specimens had been unearthed: one from Scotland, one from Wales, and three from England. Although the operation was greatly in vogue during the Carnac or Late Neolithic Period in France, evidence seemed to show that the custom did not properly extend to Great Britain till the Bronze Age, for out of the five trephined skulls that have been excavated, only one (the Welsh one) was possibly scraped (not perforated) during the Neolithic Age; the other four date either from the Bronze or Early Iron Ages. From an experience acquired by over forty experiments on skulls with primitive implements, Dr. Parry was able to pronounce that one of the British prehistoric specimens, excavated from a Bronze Age barrow at Bisley (Gloucestershire) in 1863, was probably performed, during life, by a bronze gouge. An instrument like the one probably used can be seen in the Bronze Age collection at the British Museum.

In answer to questions by Sir Henry Howarth and Dr. Ames, Dr. Parry said that neither the ancient Egyptians nor the Aztecs performed this operation in their respective prehistoric periods. Prof. Elliot Smith wrote that, out of 30,000 ancient Egyptian skulls examined by himself and his assistants in Egypt, not one showed traces of true trephination.

The lecture was profusely illustrated by lantern-slides, among which were those of the five British specimens, which had hitherto not been collated and shown.

**ROYAL NUMISMATIC.**—Jan. 20.—Sir Henry Howarth, V.-P., in the chair.—Capt. G. R. Pears and Mr. Everard Mylne were elected Fellows.

Mr. Henry Casside exhibited the quarter and twelfth anna of Demos State S.R.; and Col. H. W. Walters Morrison exhibited an interesting series of coins of Queen Elizabeth.

Mr. Henry Symonds read some historical notes on the mint of Queen Elizabeth and those who worked there. He drew attention to the procedure at those country towns in which the debased shillings were counter-marked in 1560, and to the efforts which were made to call in the condemned moneys of Henry VIII. and Edward VI. A separate mint was established for the special purpose of converting the debased currency into coins of a better standard of fitness. Some unpublished evidence was adduced as to the machinery used by Eloy Mestrell in striking moneys by means of the press or mill, and as to the experiments conducted for the testing of the utility of the new process. It was shown that the credit due to the Queen for reforming her currency was somewhat qualified by a group of warrants, extending nearly over five years, which reduced the quality and weight of the gold and silver coins then made.

Mr. Symonds added an unrecorded mint-mark to the list of such symbols found in numismatic books, and gave the correct names of four marks which were already known. The original order for the East India coinage was quoted, thus establishing the weights and names of those pieces. The English coinage of 1601 was shown to have introduced a general reduction of weights, although the fineness of the metals remained unaltered. A schedule containing a list of the trials of the pyx, as far as they are at present known, completed the paper.

**METEOROLOGICAL.**—Jan. 19.—*Annual Meeting.*—Major H. G. Lyons, President, in the chair.

The Report of the Council for 1915 was laid before the Fellows, and the Symons Memorial Gold Medal, which is awarded biennially for distinguished work connected with meteorological science, was presented for transmission to Dr. C. A. Angot, Bureau Central Météorologique de France.

The President delivered an address on the 'Winter Climate of the Eastern Mediterranean,' of which the following is an abstract:—

At the present time the area of the Eastern Mediterranean is of special interest, and its climate must exercise great influence on the naval and military operations now in progress. During the last fifteen to twenty years a large number of meteorological stations have been in operation, and from their published results we have an accurate and detailed knowledge of the meteorological conditions which prevail there at the different seasons of the year. These vary from the true Continental climate of the Balkans, with its low winter temperatures and moderate rainfall at all seasons, to the Mediterranean climate of Southern Greece and the Levant, with its mild winter, hot summer, and a strongly marked rainy season in winter. In Lower Egypt these characteristics also prevail in a more intense form.

The geographical character of the Balkan Peninsula and the surrounding seas, Syria and Palestine, and Lower Egypt affects to some extent the general climatic conditions, and these were described. The temperature in the Balkan region in winter is frequently very low, descending to 0° F. and below this at many stations, while frost occurs often in inland Greece, and occasionally throughout the Eastern Mediterranean. The most severe weather occurs when anticyclonic conditions with clear skies and light winds prevail in the Balkans; the air then falls to a very low temperature, and as a result streams off the highland down into the low-lying Aegean Sea as a strong, cold, northerly wind, which often reaches gale-force. January is the coldest month, and February differs but little from it, the first marked departure from winter conditions occurring in March. By this month, too, the waters of the Mediterranean begin to grow warmer. During the winter months they have been from 5° to 10° F. warmer than the coasts, where, therefore, the winter climate is much milder than inland; but in March the difference becomes very small, and disappears at many places, as the land is growing rapidly warmer. In winter rainfall is heaviest on the western shores of Greece and Syria, and markedly less on the eastern coasts. The Balkan rainfall has a maximum in November, and afterwards decreases slightly, but it is not heavy at any time. Rain falls during the passage of depressions from the Mediterranean, which pass from West to East, bringing clouds, mild weather, rain, and strong winds. Rainfall decreases southward, and in Lower Egypt the amount is insignificant. The normal air-circulation of the Eastern Mediterranean is simple in its general outlines. Northerly winds blow over Greece and the Aegean Sea, becoming north-westerly in the Mediterranean, and westerly on the Syrian coast. In Egypt northerly winds prevail. This arrangement, which follows from the mean distribution of pressure in winter, is, however, greatly modified

by the frequent passage of depressions along the Mediterranean from West to East. Many pass over the Balkans to the Black Sea and Southern Russia, causing strong southerly gales in the Aegean Sea, with rain and mild unsettled weather for two or three days. Others cross Greece and the Aegean, where strong southerly winds blow as they are approaching, which usually veer to the north-west on the following day. Others, again, pass to the south of Greece, sometimes skirting the Egyptian coast, and cause south-westerly gales and stormy weather in the Eastern Mediterranean and Levant, and northerly winds in the Aegean Sea. An analysis of the observations shows that these last winds which cause rough sea in the Aegean during the winter months are more frequent than southerly winds in the proportion of 2.5 to 1; and since many of these northerly winds are due to cold air pouring down from the Balkan highlands, they may continue for a week at a time, while southerly gales rarely last for more than two days unless a second depression is closely following the first.

**MATHEMATICAL.**—Jan. 13.—Prof. Sir Joseph Larmor, President, in the chair.—Messrs. A. S. Eddington, H. J. T. Norton, H. Todd, and A. W. Young were elected Members.

The President announced the death of Prof. B. Williamson, S.F.T.C.D., and spoke of his mathematical work.

The President, having called Prof. A. E. H. Love, V.P., to the chair, communicated a paper on 'The Transition from Vapour to Liquid when the Range of the Molecular Attractions is Sensible.' In the theory of capillarity, and of change of state, the hydrostatic pressure  $p$  is defined, in physical illustration, as the difference between two much larger quantities, the repulsion  $P$  due to molecular motion and the mutual attraction  $\Pi$  of the molecules. Its graph, in the Andrews-Thomson diagram, determines the critical point and the conditions for change of state. It is a definite quantity only where the density is uniform; thus it loses its meaning inside interfacial layers of rapid transition, though under fluid conditions it is transmitted across such layers. The instability in homogeneous fluid, and consequent separation of phases, which ensues when  $dp/dv$  becomes positive, is essentially a matter of the internal constitution of the fluid, and ought to be so deducible. It is found, however, that the homogeneous medium is unstable for variation of density when  $d(p-\Pi)/dv$  is positive; whereas instability from external stress, when the density is not disturbed, occurs within the narrower limits for which  $dp/dv$  is positive. When the range of attractions is sensible there will thus be arcs of internal instability along the isothermals above the critical point, for which, however, separation into two phases, vapour and liquid, cannot occur. It might be imagined as relieved by gradual falling away of the medium to modified states of molecular aggregation; and, in fact, the question arises why this type of change should be regarded as excluded in the usual theory, notwithstanding the aptness of the Van der Waals equation. An S-shaped convolution of the isothermal is still the condition for abrupt transition of state. Other conditions restricting the form of such law of attraction as is compatible with the existence of a homogeneous phase were noticed.

Mr. G. N. Watson communicated a paper entitled 'A Problem in "Analysis Situs".' The paper contained a formal proof that the tangent to a simple closed curve turns through four right angles in making a single circuit of the curve.

The following papers were communicated by title from the chair:—

'A Note on the Uniform Convergence of the Series  $\sum a_n \sin nx$ ,' and 'A Condition for the Validity of Taylor's Expansion,' by Mr. T. W. Chaundy; 'The Average Order of the Arithmetical Functions  $P(x)$  and  $\Delta(x)$ ,' by Mr. G. H. Hardy; and 'Green's Dyadics in the Theory of Elasticity,' by Mr. C. E. Weatherburn.

**ARISTOTELIAN.**—Feb. 7.—Dr. H. Wildon Carr, President, in the chair.

Miss Hilda D. Oakeley read a paper 'On the Relation of the Theoretic to the Practical Activity.' The satisfaction sought in philosophy is, she said, a theoretic satisfaction, and the question arises whether practice in submitting to be philosophized upon has not already capitulated to theory, and in becoming rationalized been so mutilated as to lose its essential nature. In order to approach the question of the original truth of practical activity, the endeavour must, she urged, be made to estimate the experience as it is prior to the stage of abstraction which generally characterizes philosophies of practice. We abstract in the process of living not less than in the process of knowing; except in rare experiences, the will is



not fully informed with thought, because both thought and will are weakened. In reality, action and thought are aspects of one and the same process, as thought and extension were conceived by Spinoza to be aspects of one substance. All real experience, whether theoretic or practical, is characterized by the quality of creativeness, and this implies the increase of value, value being that which is the primary object of knowledge to the rational and personal consciousness. The ideal value which seems to be revealed to the knowing consciousness as eternal is nevertheless there as an aspect of the creating movement of that spiritual reality which works through persons. And, on the other hand, every moment of that increase of energy which is the creation of the practical movement is a revelation to the doer, who may be said to be working with forces, the tendency, direction, and power of which are beyond his comprehension. It is not only that no consciousness in our experience can be only theoretic or only practical, but also that no real work of consciousness can be the one without the other. Consciousness in personal experience does not fully work except in a process which is both theoretic and practical, or in reality something prior in nature to the abstract experience of which these distinctions are characteristic. To the understanding of this reality we are more likely to approach if we take human history as our point of departure than if we take conclusions based on the study of life, or of consciousness, as one amongst the special sciences. History, however, must be taken, not in the form to which it is reduced by the scientific intelligence when, for special purposes of knowledge, it is subjected to the methods of science, but history prior to this abstraction, as the process of that practical spirit of which we have in our own consciousness a more direct kind of knowledge than in any other subject-matter. For we never experience life which is not history, and when in the grasp of history we realize it is truer to say that life follows because the forces working through history required this field of experience for their expression than that out of life, when it had reached a certain degree of complexity, history arose or evolved.

A discussion followed the reading of the paper, in which the Chairman, Prof. Hicks, Prof. Caldecott, Mr. Cock, Mr. Joad, Mr. Mead, Mr. Ginsberg, Prof. Nunn, and others took part, and Miss Oakeley replied.

**CHALLENGER.**—Jan. 26.—*Annual Meeting.*—Prof. E. W. McBride in the chair.—The following were elected for the ensuing year: *Secretary*, Mr. C. Tate Regan; *Treasurer*, Mr. E. T. Browne; *Committee*, Dr. S. F. Harmer, Prof. E. W. McBride, and Mr. D. G. Lillie.

At the scientific meeting that followed, Mr. C. Tate Regan read a paper on 'Larval Fishes from the Antarctic.' The main features of the development of *Myxophom antarcticum* were described, and contrasted with those of the Northern *M. glaciale*; and some account was given of larval and post-larval stages of various genera belonging to the Nototheniidae and related families. The material described was chiefly from the Terra Nova and Discovery collections.

**BRITISH NUMISMATIC.**—Jan. 19.—Lieut.-Col. H. W. Morrison, President, in the chair.

The President read a monograph on the coins of the Shrewsbury mint, 1642. The coins of this mint were the first of the well-known "Declaration" type, and were issued about a month after Charles I. at the head of his army had made this proclamation, to preserve the religion, laws, and privileges of Parliament, at Wellington on his way to Shrewsbury. Although issued at first as medals at the instance of Thomas Bushell, the mint-master, they conformed in value with the general currency of the period, and passed as such. For the very short time the mint was in operation (some three months in all), the number of varieties struck was large. This, in the author's opinion, was due to the pressure of work, which necessitated the employment of more than one engraver, and thus each artist produced his own idea of the general design. The dies being used indiscriminately, instead of in pairs as designed, again multiplied the varieties of the coins issued. For the silver pound-piece the President was able to enumerate four obverse and four reverse dies; for the half-pound, six of each; for the crown, three obverse and five reverse; for the half-crown, six obverse and nine reverse; and for the shilling, two obverse and two reverse dies. The smaller denominations, if issued at Shrewsbury, must have been of the ordinary Aberystwyth type. Discussing the general reverse design, he suggested that the three plumes symbolized the three provisions of the Declaration, and explained that in any case

one of the plumes was required to be present upon the coins under the conditions of Bushell's patent. Col. Morrison regretted that the names of the engravers were unknown, but because of the superiority of the art of one of the dies he thought that it well might represent the work of Thomas Rawlins. In illustration of his subject he exhibited an almost complete series of the varieties referred to, namely, 5 pound-pieces, 6 half-pound-pieces, 6 crowns, 11 half-crowns, and 3 shillings.

Amongst other exhibitions were a beautiful example of the half-crown, mint-mark one pellet, without ground under the horse's feet, by Mr. J. O. Manton; a shilling of coarse work "muled" with an Oxford reverse, by Mr. R. Carlyon-Britton; a set of fine examples of the four higher denominations, by Mr. W. M. Maish; and a shilling and two pence of Charles I. bearing the mint-mark B and R (or R and B) in monogram, by Mr. F. A. Walters.

#### FORTHCOMING MEETINGS.

##### FEBRUARY.

- THURS. 17. Royal Institution, 3.—'Variable Stars,' Sir F. W. Dyson.  
— Royal, 4.30.—'The Haints of Pandharpur,' Mr. C. A. Kincaid. (Indian Section).  
— Geographical, 5.—'A Synthetic Method of determining Geographical Regions,' Dr. J. F. Unstead.  
— Linnean, 5.—'John Bartram, the Pioneer American Botanist,' Miss Charlotte Herring-Browne; 'Acorn producing Twin Plants, Miss May Kallings; 'Winter and Summer Coloration of the Empine, *Pulsatilla nuttalliana*,' Mr. E. S. Goodrich; 'The Infestation of Bamboos in Tidal Waters by *Balanus amphitrite* and *Teredo navalis* in Tenasserim,' Mr. E. S. Goodrich.  
— Chemical, 8.—'Simultaneous Estimation of Carbon and Bromine by Chromic Acid Method,' Mr. F. W. Robertson; 'The Relation of Positive and Negative to Optical Activity,' Part X.—Messrs. J. B. Cohen, D. Woodroffe, and J. Anderson; 'A New Reaction of Mercaptide Hydrochloride,' Mr. E. S. Turner; and other papers.  
— Institution of Electrical Engineers, 8.—'Terrestrial Magnetism,' Dr. C. Chree. (Seventh Kelvin Lecture).  
— Society of Antiquaries, 8.30.  
FRI. 18. Geological, 5.30.—Annual Meeting.  
— Royal Institution, 5.30.—'Polarized Light and its Applications to Engineering,' Prof. E. G. Coker.  
— Institution of Mechanical Engineers, 8.—Annual Meeting.  
— Paper on 'Chills,' by Mr. Henry Fowler.  
SAT. 19. Royal Institution, 3.—'Sir Ralph Abercromby and Sir Charles Stuart,' Hon. J. W. Fortescue.  
— Society of Arts, 4.30.—'National and Historic Buildings in the War Zone,' Lecture III., Rev. Dr. Herbert Butterfield. (Fothergill Lecture).  
— Geographical, 8.30.—'The Valley of Mexico,' Mr. A. P. Maudslayi.  
TUES. 22. Royal Institution, 3.—'Nerve Tone and Posture,' Lecture II., Prof. C. S. Sherrington.  
— Institution of Civil Engineers, 5.30.—'The Main Drainage of Cairo,' Mr. C. C. James.  
— Zoological, 5.30.  
WED. 23. Society of Arts, 4.30.—'Experiences in Serbia,' Miss H. B. Hanson, M.P.  
— Geological, 5.30.—'On the Origin of some River-Gorges in Cornwall and Devon,' Mr. H. Dewey.  
THURS. 24. Royal Institution, 3.—'The Milky Way and Magellanic Clouds,' Sir F. W. Dyson.  
— Society of Antiquaries, 8.30.  
FRI. 25. Royal Institution, 5.30.—'The Commerce of Thought,' Sir A. Quiller-Couch.  
SAT. 26. Royal Institution, 3.—'Sir John Moore,' Hon. J. W. Fortescue.  
TUES. 29. Royal Institution, 3.—'The Plant and the Soil,' Lecture I., Dr. E. J. Russell.

##### MARCH.

- WED. 1. Archaeological Institute, 4.30.  
THURS. 2. Royal Institution, 3.—'Recent Excavations in Mesopotamia,' Lecture I., Prof. L. W. King.  
— Linnean, 5.  
FRI. 3. Royal Institution, 5.30.—'Corona and Other Forms of Electric Discharge,' Prof. S. F. Thompson.  
— Philological, 8.  
SAT. 4. Royal Institution, 3.—'Wellington's Divisional Commanders,' Hon. J. W. Fortescue.  
MON. 6. Royal Institution, 5.—General Meeting.  
— Geographical, 8.30.—'Some Little-Known Polynesian Settlements near the Solomon Islands,' Mr. C. M. Woodford.  
TUES. 7. Royal Institution, 3.—'The Plant and the Soil,' Lecture II., Dr. E. J. Russell.  
— Zoological, 5.30.  
WED. 8. Geological, 5.30.  
THURS. 9. Royal Institution, 3.—'Recent Excavations in Mesopotamia,' Lecture II., Prof. L. W. King.  
— Institution of Electrical Engineers, 8.—'Continuous-Current Railway Motors,' Mr. E. V. Pannell.  
— Society of Antiquaries, 8.30.  
FRI. 10. Royal Institution, 5.30.—'Illusions of the Upper Air,' Sir Napier Shaw.  
SAT. 11. Royal Institution, 3.—'Radiation from Atoms and Electrons,' Lecture I., Sir J. J. Thomson.  
TUES. 14. Royal Institution, 3.—'Sea Power as a Factor in the Evolution of Modern Races,' Lecture I., Prof. A. Keith.  
WED. 15. Society of Literature, 5.15.—Paper by Prof. W. L. Courtney.  
— Meteorological, 7.30.  
THURS. 16. Royal Institution, 3.—'Organic Products used as Propellants and Explosive Agents,' Prof. H. E. Armstrong.  
— Linnean, 5.  
— Institution of Electrical Engineers, 8.—'The Possibilities in the Design of Continuous-Current Traction Motors,' Mr. N. W. Mower.  
— Society of Antiquaries, 8.30.  
FRI. 17. Royal Institution, 5.30.—'The Search for New Coal-Fields in England,' Dr. A. Strachan.  
— Institution of Mechanical Engineers, 8.  
SAT. 18. Royal Institution, 3.—'Radiation from Atoms and Electrons,' Lecture II., Sir J. J. Thomson.  
TUES. 21. Royal Institution, 3.—'Sea Power as a Factor in the Evolution of Modern Races,' Lecture II., Prof. A. Keith.  
— Historical, 5.15.  
— Zoological, 5.30.  
WED. 22. Society of Literature, 5.—'Bishop Warburton's Critical Notes on Nea's "Puritans,"' the Dean of Durham.  
— Geological, 5.30.  
THURS. 23. Royal Institution, 3.—'Organic Products used in Medicine,' Prof. H. E. Armstrong.  
— Society of Antiquaries, 8.30.

#### FINE ARTS

*Gothic Architecture in France, England, and Italy.* By Sir Thomas Graham Jackson, R.A. 2 vols. (Cambridge University Press, 2l. 12s. 6d.)

'GOTHIC ARCHITECTURE,' Sir Thomas Jackson's new book, is a complete history in itself, and it is, besides, a continuation of his 'Byzantine and Romanesque Architecture,' reviewed in *The Athenæum* on February 1, 1913. Of the two works, which form together a continuous history of the whole mediæval period, it is possible that the author found the concluding volumes the more exacting; books on Gothic architecture are many, and the writers who have added to knowledge of the subject extremely few. While Sir Thomas lays no claim to discoveries or new theories, he avails himself, on the one hand, of such work as Prof. Lethaby has recently done for Westminster Abbey, and, on the other, he corrects the extravagant theories advanced by writers like Prof. Goodyear. He approaches the subject with an agreeable freshness, and gives a clear and scholarly view of Gothic architecture which can be read with pleasure by all. He has too, what many writers have not, a real understanding and appreciation of the meaning of Gothic. The word is both inapt and misleading. Originally a term of contempt bestowed by men of the Renaissance in Italy on the works of their predecessors, it shows the ignorance even of that enlightened age: Gothic architecture, while Teuton in origin, grew to perfection, not with the Goths, who had overthrown the Western Empire, but in France and England. However, the name has persisted, though the stigma attached to it has been removed, except, indeed, with a negligible minority who see no good or salvation outside the rule of Vitruvius. In this connexion it is interesting to note the writer's scathing condemnation of the German destruction of Gothic art in Belgium and France. Owing to the war a chapter on Germany could not be completed, an omission of no great importance in the history of the art.

The author's sympathy and scholarship come into play in treating of the boundaries of the subject. He rightly insists that most definitions of Gothic are too exact; Gothic is not necessarily a pointed arched style, or confined to vaulted buildings; it is not a matter of form at all, but of spirit. Sir Thomas might have gone further, and shown that it is not a matter of selection or even of principle, but the expression of the whole life of the later Middle Ages. Eclecticism was to follow a product of the Renaissance.

We are not sure that the writer is on such firm ground when he proceeds to lay down three general principles for the judgment of Gothic architecture. The first of them is solidity, i.e., that the construction must be sound and good; the second, economy, a quality which, for the sake of brevity, we will describe as

economy of effort; and the third he calls æsthetic expression. No one will take exception to these principles; but, while they are helpful in appreciating the merits of Gothic, they are equally applicable to styles that are not so called. The writer is at his best when he is examining the ebb and flow of artistic movement from north to south, and south to north, and back again; here he reveals a clear grip of big things, an insight into temperament and matter, both of which powerfully affected the development of style in architecture. He shows that Gothic is the period of individual and collective effort, a period of infinite variety, and of liberty based on natural law; he compares with this the monotony of the art of Egypt, and the immobility of that of Rome, and welcomes a revolution of the spirit against artificial formulæ.

These points are made so nicely that, while they challenge thought, they do not provoke hostility. Is it that we are content to leave the champions of Gothic and classic to destroy one another so that the new architecture may rise from their ashes? It is the spirit of Gothic that interests us most, and that spirit, while it must find other expression, can never die. Sir Thomas understands it himself, and reveals more of it in these pages than is to be found in most histories.

The vault was the most absorbing study of the time; and if Gothic was not principally an affair of the vault, as some writers would have us believe, vaulting was the question that exercised mediæval builders more than any other. The chapters dealing with this are very clear and readable, and admirably illustrated; they are, of course, complementary to those in the writer's earlier work on Romanesque; necessity drove these later builders to their greatest achievements. The Romans reared magnificent vaults on a colossal scale, and their successors applied the same principles to novel requirements and more complicated conditions. The writer explains that the pointed arch was no new discovery; the round arch was, in fact, preferred not only on account of its completeness, but also, as he shows in treating of Italian Gothic, in a less degree owing to a dislike to the jointing at the apex of the arch. The pointed arch was, indeed, at first a useful but unwelcome expedient, and it was only after many years of experiment that its full possibilities became clear; the factors in, and the successive stages of, its development, are fully and clearly traced, the transitional period occupying an important section of the book.

Early French work and the sculptures of this period are satisfactorily dealt with, the latter illustrated by good photographs. Of those at Reims the writer says: "What they want in technical perfection is compensated by a character and a spirituality of expression unknown to Greek sculpture."

Amiens, the flower of French cathedrals, and the exquisite fragment of Beauvais have a chapter practically to themselves.

Normandy and the French provincial styles are followed by a chapter on late French Gothic, and then attention is directed to England.

How far English Gothic was influenced by France is a never-ending inquiry; there are many points of resemblance, and more of difference. French vaulting, for instance, shows the stone panels laid in courses parallel to the ridge, *i.e.*, in the horizontal plane. The English, on the other hand, laid the stone filling in courses bisecting the angle made by the containing ribs, giving a pleasanter direction to the jointing and a more fanlike shape to the vault; the English also adopted the ridge rib. There are a hundred and one possible comparisons, but it was not many years before England developed on lines all her own. The writer quotes Viollet-le-Duc, who, after visiting Lincoln in 1860, writes:—

"The construction is English, the profiles of the mouldings are English, the ornaments are English, the execution of the work belongs to the English school of workmen of the beginning of the thirteenth century."

English craftsmanship has always been strong enough to absorb foreign ideas. On its inception Gothic was French; native craftsmen by the thirteenth century had made it English.

The writer quotes Ruskin's criticism of the façade of Peterborough that, had not the middle arch been narrower than the others, it would have been unrivalled, and he refutes this by regarding the composition as one of five parts rather than three. There is, however, no need so to consider it. If the bays had been equal, the centre one would, by optical illusion, have looked the smallest, and the result would have been uncomfortable; the author of the design knew what he was doing and avoided this error. The fronts of Peterborough and Wells are triumphant evidence of English originality. By the middle of the thirteenth century French and English Gothic, like two beautiful sisters, grew up and developed their individuality and distinctive graces.

The chapter on the early pointed architecture of France and England is full of good things. It deals with the concurrent development of the clerestory and the flying buttress, acting and reacting on each other. The French took the development to its logical conclusion; the English compromised—a national trait that delights Sir Thomas. He shows without disapprobation how, as a general rule, our Gothic architects tried to conceal the necessary flying buttress under the aisle roof; later in the same chapter he holds up to censure the flying buttresses at St. Paul's, because they are carefully hidden behind the masking story of the aisles, "a deception for which it is difficult to find an excuse." We are not here concerned with an analysis of Sir Christopher Wren's great church; it is enough to record the opinion that the defects of design are due more to the overbearing interference of the architect's employers than to lack of taste and knowledge on the part of the architect.

Many readers will be interested in the light thrown on the personal characteristics of Gothic artists. Sir Thomas shows that bad building and scamping were common then as now; he has had experience of trying to overcome the dangers involved by the carelessness of these same Gothic builders. He cites Viollet-le-Duc to show that in France the execution of Gothic, with a few exceptions, is far inferior to that of the Romanesque builders, who reveal much greater care and deliberation than their successors in preparing masonry and in carrying it out. In confirmation of this assertion Sir Thomas draws attention to the iron ties and cramps that now hold together the choicest works of the extreme French School.

Sir Thomas, becoming more general, writes of 'Gothic the Style of Youthful Europe,' 'The Expression of the Mediæval Mind,' and 'The Language of the Middle Ages,' with an astuteness and moderation of statement that are altogether attractive.

The first volume concludes with an account of Westminster. The first half of the second treats of the successive phases of English work in detail, and, being largely descriptive, is of less general interest than other parts of the book. A chapter on French Flamboyant concludes the account of Northern Gothic.

Sir Thomas Jackson treats of the style in Italy with understanding and sympathy. Italian Gothic is generally dismissed as inferior to Gothic in the North, and as an unfortunate incident in the progress of the art of Italy. By his definitions of Gothic the writer prepares the way for understanding its different manifestations. The Italians expressed their own nationality in their own way and with their own materials; they lived differently and thought differently, and built with brick and marble, rarely with stone. They did not readily absorb outside influences, and the Cistercian incursion from Burgundy found soil less congenial here than in the North. The consequence is that the beautiful Gothic buildings of Italy have something strangely exotic about them; indeed, it is this quality that is half their charm. Venetian Gothic is a subject all to itself, and is treated as such. Sicily also monopolizes a chapter.

The conclusion is an illuminating essay on the influence of religion on the style, with a warning not to read into mediæval art meanings that never existed in the minds of its creators. The book, as a whole, conveys a clear idea of what the great art of the Middle Ages really was.

The final remarks on the future of architecture, coming from a man who has studied and practised the art during a long and honourable career, are of special interest. At the end we find a chronological table of dates; also an Index, which might with advantage have been fuller. The illustrations are numerous and excellent, and being, for the most part, from the hand of the author, are a really astonishing monument to his industry and ability as a draughtsman.

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## ORGANIZATION AS APPLIED TO ART.

It may be conceded that the inferiority of British to German organization before the war had an influence highly prejudicial to our chances in the struggle now pending. It is usually argued, however, that this inferiority arose from easygoing indolence, and perhaps a certain distrust of over-organization, rather than from actual incapacity. Driven to organize their army, their commerce, their arts, Englishmen, we still hold, will give a good account of themselves. Yet, even as, with a bold face, we make this profession of faith, some of us must have qualms as to whether on the last count, the organization of art, it is more than a pious aspiration. Are artists capable of corporate activity in any effective sense? If so, the "Discourager of Hesitancy" may be heard to whisper that now, if ever, is their time to act, or, if they are unable to act, to persuade others to act for them.

We notice two attempts to deal with certain situations arising out of the war. The first, and in scope the minor one, is revealed in the formation in Paris of a body, "les Amis des Artistes," to "safeguard the talent of France" by the purchase of works during a period when the very existence of artists is threatened; the other by the inaugural meeting (at the Mansion House on the 28th of last month) of the Civic Arts Association, "to promote the utilization for civic purposes of the arts and crafts throughout the country," and in particular to serve as a consultative body in the matter of the memorials which will doubtless be set up all over England when the war is done. Having regard to our previous record in such matters, we cannot look forward without apprehension to such a flood of monuments.

Each of these movements is obviously open to adverse criticism. The first might readily lead in weak hands to an undesirable blend of art patronage and philanthropy, and tend to keep in the artistic profession quite unsuitable people who, if absorbed in other pursuits, might find themselves by the end of the war happier, because more useful, than before. Yet, if this danger were guarded against, there is little doubt that fifty pounds wisely spent now might do more to keep the arts alive than a hundred later—nor need patrons doubt that artists just now will deal economically with anything they get. It appears, therefore, that the policy of this body (which, though described as "International," deals exclusively with French art) might be imitated in this country by means of some extension of the activity of the Contemporary Art Society, in temporary collaboration, perhaps, with the directors of the Art Collections Fund.

The programme of the Civic Arts Association is wider, and, while there are many names on its Executive Committee which command our respect, we do not pretend that all of them, in our own opinion, afford guarantees of complete fitness to guide the taste of the nation. Yet in a country in which the civic arts have been neglected as they have been with us, destructive criticism of any attempt at amelioration is only justifiable if accompanied by an alternative suggestion of reform. The Association seems to have acquired a certain initial social backing, and it is possible to lay too much stress on the presence on the list of its Executive of a few names which suggest weakness. Is there any name, after all, of which, according to some section of opinion, as much might not be said? It is more pertinent to point out that by experience we

find the average taste of a committee to be worse than that of any of its members; so that actual decisions might wisely be vested in a dictator (not necessarily an artist), who should have the benefit of the widest possible range of expert opinion. The forces of reaction being already to some extent represented on the Executive Committee, it is desirable that more definite representation should be provided for the vanguard of opinion, and expert advice should be sought to devise machinery to prevent the Association in the future from being captured by any clique or section. We have in mind a committee which advises the Board of Education on artistic matters—matters which inevitably relate mainly to education for industrial purposes. We believe it at present includes two masters of Art Schools, only one designer for the applied arts (and he is probably chosen less for his ability as a designer than for his mastery of a graceful literary style), seven Academicians, and no other artists at all. It is, perhaps, not quite impertinent to suggest that in order to prevent, we do not say "log-rolling," but the suspicion of log-rolling, the Civic Arts Committee would do well to add to itself one or two more artists who are not members of the Art Workers' Guild. If, as a consultative body, it is to impose works of art on the reluctant philistinism of City Corporations, it will need all the prestige it can command; and in these post-Chantrey days any body, however respectable, consisting purely of artists, commands something less than complete public confidence in its liberal and unprejudiced judgment.

We utter such almost accustomed warnings to whoever would embark upon the organization and extension of art patronage in this country (for that is really the projected function of the Association) with no desire to perpetuate such an atmosphere of suspicion and personal jealousy, an atmosphere proper to an age of commercial competition modified, but scarcely elevated, by respect for social distinctions. It is only because we hope that the war may result in the break-up of that age that we indulge an allied hope that the Civic Arts Association may steer clear of rocks on which similar efforts in the past have split. For standards must have changed before corporations will consent to be guided by artists—and not necessarily those who have made the largest fortunes and most aristocratic connexions; they must have changed, too, before the profession as a whole can rely implicitly upon such artists to make the best recommendations possible, without jealousy of formidable rivals, without concern for their own critical reputations, without self-interest of any sort. Yet, with scant appearance of it, can we be certain that, beneath the surface, standards have not already changed? As we have not spared candour in advising the self-appointed trustees of artistic organization to do their best to take advantage of such a possible change, so we would exhort the artistic world to go out to meet them. It is fair to assume, till we know the contrary, that an apparently disinterested movement is what it seems, for such an assumption contributes to realization. The man who expects to be cheated generally is; he who confides in the honour of his kind, in quite a decent percentage of cases, shames even the potential rogue into a kind of discontented honesty.

The principle last enunciated will rank as sheer idealism; the suggestion that it needs to be applied in the present instance, if the enterprise is to get a fair chance, will shock many as cynical and cynical libellous. On so narrow an edge of reticence do we habitu-

ally pick our way between chasms of truth.

Deserting that path, let us recognize that no association of nobility, artistry, and officialdom, however it be elected, will even in combination command outside quite the reverence which each element pays to the others at its inaugural meeting. Let us recognize also that this does not matter if we can come to value its functions sufficiently to aid in their performance—by co-operation and by frank criticism. Prof. Lethaby, perhaps, meant to recognize both these facts in his humorous description of the Association as a "society of busybodies"; it would not be reasonable, indeed, to ask that voluntary workers in the organization of art should to a man be of the highest eminence as practical exponents. They will command at once confidence in their disinterestedness and respect for the value of their services, in proportion as at the outset they do not confine their activity to turning existing patronage into this or that channel (as in the placing of commissions for inevitable memorials), but endeavour to extend patronage and bring the arts into closer touch with the general public. This is the more honourable part of their functions, and as such the more difficult, calling as it does for the initiative which provokes derision and risks possible rebuffs. In the latter respect, the wisdom of the serpent would suggest an ambassadorial utility for certain of the titled supporters whose names adorn the Council of the Association.

In hardly any country in Europe is an artist of talent so "lost" as in England. The present writer has been thrown a good deal in contact with Belgian refugees who are artists or art students, and has found them on their arrival inclined to look down on British art, judging it by its official representatives as, on the whole, inferior to their own. They assumed naturally, from that judgment, that their little personal accomplishment, sure of a modest remuneration in their own country, would be at least equally sought after here. It was only by degrees, as they became acquainted with the work of this or that quite decently capable, but commercially unsuccessful artist, that they realized that our level of professional ability was, on the whole, higher, though less sure of recognition. They noted a deplorable paralysis in any attempt to stimulate interest in artistic matters among the general public. We know, again, how much more State patronage there has always been in France than with us, and we cannot doubt that this support has contributed to making the French school of sculpture as a whole definitely superior to our own. In the domain of painting lamentable mistakes have been made there, and on a large scale, yet through them all a certain minimum of decorative tradition has been maintained—firm ground from which an occasional genius has sprung. Paris has also recognized that the gladiatorial aspect of exhibitions, as arenas in which unknown talent may display itself in comparison with others, gives such shows a public importance, and entitles them to endowment. It is doubtful whether in England the increasing expense of such exhibitions can, or should, continue to be borne by artists. It is not in the least doubtful whether the Royal Academy is entitled to be the solitary exception. If the Civic Arts Association is to develop to the stature of its title, this matter also falls within its scope, and there is no need to delay tackling it, in principle at all events. In regard to the machinery of State patronage of every sort it might do well to take early counsel with Paris.

The Association would, perhaps, do even more wisely in losing no opportunity of consulting all and sundry as to any obscure chinks in the public's armour of indifference through which it might be inoculated with a taste for art. We have spoken of the duty of the Association as that of *imposing* works of art on a philistine public, and it is by such means that they will most immediately *appear* to justify their existence. Yet the real treatment for philistinism is essentially hypodermic, and the real function of art organizers is to act with, and not against, public opinion. To speak of organization as imposed from without on a nation recalls William Hunt's story of the house of an American millionaire, the architecture of which was going to be "put in by a Boston man after it was built." True organization is but a symbol of the inner life it appears to order, the character of the organized being at least as important as that of their apparent rulers. We take the behaviour of the country as a whole in the last year and a half as a sign that our organization has been throughout the inadequate symbol of a nation far more sound at heart than it was represented, and in no department has organization been narrower or more pinchbeck than in that of art. We *appear* to be among the most inartistic nations of the world; we appeared also yesterday among the least military. Yet as we had as fine raw material for soldiers as any one, so we had as fine artists; nor, when we consider the haphazard way in which careers are decided, can we regard the lay public as any more constitutionally incapable of responding to art if it is seen constantly and under favourable conditions.

The leaders of the old Arts and Crafts movement judged wisely that a strong artistic life was closely bound up with healthy social conditions. They judged more narrowly and puritanically as to what were healthy conditions. The old harsh distinction between town and country cannot in the nature of things be maintained in the England of the future, nor in its extremes is it desirable. The attractions of the town for the countryman satisfy natural and quite legitimate tastes. It is as much the business of a paternal Government to control the urbane arts and place them where they are wanted in any market town as to help jaded town-folk away to wide horizons and open sky—and the former are the true remedy for rural depopulation. It is thus with particular pleasure that we note that the programme of the Civic Arts Association does not foreshadow an interest merely in the large cities of England; and we trust also that not its only nor its principal interest is in the embellishment of official buildings, which people approach as a rule in circumstances peculiarly unsuited to æsthetic enjoyment. When Mr. George Moore was asked what he recommended to stimulate an artistic revival in Dublin, he suggested that they should found a café; and when we consider the rôle in every little town in Belgium and Germany which is, or was, played by the café concert or prettily laid out beer-garden, we can trace from such habits of public reunion the growth of that general sympathetic intelligence in which the arts can best flourish, because they more readily make themselves known. In England the artist is peculiarly segregated because we are all a little segregated in our respective narrow privacies.

For this reason we trust that, after having consulted with the officials of the French Ministry of Fine Arts, the Association will also consult those of the Licensed Victuallers' Association. That august body might be the more approachable because the "pub"

as a property is not what it was, nor is it quite certain when drinking restrictions will be removed. Meanwhile, the only large café of the French type which we know in the West End is, according to all external appearances, flourishing exceedingly. (In parenthesis, it is also a place where the philistine often makes his first acquaintance with the artist.) When a million men, more or less imbued with the café habit, return to England, the hour may strike for a far-reaching social reform, and incidentally for the rise of a truly democratic school of decorators. Cafés "de la belle Alliance"—monuments these also of the war—might arise in every large centre, and around their tables might be continued a *rapprochement* between English and French popular culture of enormous value to both sides. Is it too much to hope for some super-publican who will give a lead, while we have still enough French and Belgians among us to form the nucleus of a *clientèle*, in providing an institution which may conceivably replace the public-house and would certainly aid in the increased cross-Channel intercourse we hope to see after the war?

These speculations are Utopian, it may be said, and have little to do with art. Yet they are not more Utopian than is the idea of developing an artistic movement out of society as it was in England before the war; nor has it less to do with art than most of the public monuments which that society tolerated and paid for, and—ironic fate for a memorial!—tried to forget. In this matter of monuments, however, the limitations of a narrow photographic ideal of portraiture should be noted. Future generations will doubtless wish to know the physiognomies of the army of the Grand Alliance, and photographs will be duly deposited in various archives as so many valuable documents. But a monument is a symbol, and, if the photographic ideal is forced upon it, tends to become an insistent symbol of egotism often narrow and smug enough. Yet what we have to commemorate is often the very reverse of egotism—self-sacrifice in the interests of the race or in a generous recoil from the ugliness of injustice and barbarity, a recoil which is itself a tribute to beauty. Or, if not these more sentimental virtues, we commemorate the mastery of hard logic, the cool facing of facts, the organizing power of the accomplished professional soldier—all qualities, again, which have their counterparts in art, and in a sense are to be ranked among the permanent elements of a balanced and severe beauty.

Doubtless, along with these virtues which we celebrate, our warriors have an average human share of egotism and other weaknesses, and it may be that on their return they will, after so much heroism, sink back with a sigh of relief into as much idle luxury, vanity, and snobbish display as they can command; that the soldier will be delighted to change the relative humanity of the café for his old place at the bar; and that the whole nation, having lived perforce for a while a more social existence, will revert to its old standards. In that case we must not be surprised if artists also pursue commercial rather than more lofty ideals. Yet these tendencies to relapse are no argument for weariness in well-doing, any more than it is really an argument against the more equal distribution of wealth that "things would be just as bad in ten years' time." That is but Svengali's plea: "What's the good of washing? You only get dirty again." We offer the Civic Arts Association the provisional welcome due to an untried soap—yet with no promise that after one trial we shall "use no other."

## THE WORK OF SPENCER GORE.

THE most important show of the month is that at the Carfax Gallery, which enables us to renew acquaintance with the delicate and fragrant art of the late Spencer F. Gore. Few men understood better than he the admirable maxim "Il faut cultiver son jardin," the plants he reared therein retaining always something of the slightness and fragility of the wild species, notwithstanding his careful tending and lively curiosity in the crossing of breeds. He worked with but little material assistance, few art patrons caring to contribute to the watering of a domain which, in part, perhaps, because it was easily accessible, appealed to them less than others which demanded larger entrance fees, and beckoned to them with more showy blossoms rising well over the hedge and advertising their presence more effectively. It is but two years since this field has been closed to the art patron; but already his successor, the collector, with that superior wisdom after the event which hardly redeems his profoundly unproductive activity, is revising such estimates, and discerning in Gore's products a unique aroma which entitles them to careful preservation and all the barren honours of methodical and chronological cataloguing. We see the mind of the deceased artist not only in a truer perspective, but also with the glamour of an intervening film of irrevocable separation. As through a glass we look upon the alleys now mysterious, in which we might have walked, but did not; now we cannot know what was round the corner.

Nevertheless Mr. Walter Sickert, who, as might have been expected, writes the Introduction to the catalogue, does justice to the achievement that remains recognizable from the restricted point of view of posterity:—

"To those who saw it, it was an astonishing career. It was as if he had no time for false starts, no time to lose his way and painfully to retrace it, no time to lay the foundation for regrets that would have weakened his hand for what he was to do."

This is true as a general criticism of Gore in relation to other artists of his time. It need not be taken as so absolutely true in detail as to corroborate the theory of the born genius revolving in a cycle of masterpieces which relieves criticism of more discrimination than is needed to settle the attribution of a picture. That Gore had "a musical eye (gift of the Muses)," is obvious; but, if we look at the early *Duck Pond* (31) of 1907, or *A Farm* (22) of the same year, it is clear that the Muses only allowed him complete use of it after some preliminary solicitation. In the *Nude* (24) of 1908 the colour-sense is more sensitive, but still a little muddled in expression. These failures of inspiration might well have appeared a serious set-back to the man who in 1906 had seemed (*Behind the Blind*, No. 8) to come at the outset into a delightful inheritance at the hands of his friend and eulogist. He gained help from others besides Mr. Sickert—more obviously sometimes, if not really in equal measure—from the conscientious science of M. Lucien Pissarro (see, for example, No. 20, *Yorkshire*), and from the theories as much as from the practice of Mr. Wyndham Lewis. By Gore the world was so frankly accepted as a fairyland to be enjoyed, that the domain of artistic experiment and speculation could not but appeal to him as another field of high-spirited adventure. It tempted him the more readily for a time from the celebration of the naive delight in what his eyes showed him, which was his most natural



ment, because of his removal from the beloved Camden Town into chillier regions of suburban respectability. His capacity to fall in love with any surroundings would doubtless have risen to the occasion, but in the meantime, on the principle of "trying it first on the dog," he was the more free to indulge in a period of relatively doctrinaire exposition of the principles which interested him. The pictures of *Cambrian* and *Chisholm Roads, Richmond* (17 and 21), of *Crofts Lane, Letchworth* (28), and *The Gas Cooker* (36) show him in this transitional period, which, from the point of view of intrinsic beauty of painting, represented, we submit, an apparent setback. No. 25, *Richmond Park*, suggests, though it is not the very finest example of, the style which emerged when he had turned that awkward corner and found himself free of a wider sphere for the experience.

The majority of the pictures in the present collection are in his pre-Cubist style, a style already strong and distinguished by its poise and fine sense of what is fair and normal in nature as the basis of a beauty no less miraculous for being obvious and *quotidien*. His *Willon Dene* (12) is the very perfection of normality, yet a fairy vision. Fairy-like, too, is his conception of the ballet, which he accepts simply at its face value, with none of Degas's ironic probing into its basis in reality, though in *Rinaldo* (32) there is character of a sort in the quietness and poetic dignity with which he endows the player. Sometimes sober, more often light and fanciful, his reading of everyday life was almost always in some sort poetic, and, if the traditions of art criticism did not forbid it, even indifferent verse would seem a more fitting tribute than the best prose for a man who followed the muse of painting in the spirit of "the true romance":—

Who chooseth these hath heaven in fee  
To gild his dross thereby;  
With knowledge sure he shall endure  
A child until he die.

Unhappily for us rather than Gore, that knowledge had no long time to last. Yet we have here the records of a life which could hardly have been more full of happiness—and happiness, too, of a very fine kind.

## MUSIC

### OPERA AND CONCERTS.

'THE BOATSWAIN'S MATE,' in Dr. Ethel Smyth's treatment of it as an opera, given at the Shaftesbury Theatre on January 28, shows a certain degree of seeming incongruity, the key to which is only apparent on reflection. We hear phrases that might have come from the pen of Charpentier or Puccini (in 'La Bohème' especially) wedded to such sentences as "Am I dreaming? I wish somebody would pinch me!" The audience laughed, but whether at the sentences themselves, or at their association with delicate and capricious sounds, one could not tell. Romance is certainly stripped from the opera by the use of English; accustomed to French or Italian or German, which we do not always take the trouble to understand, we are startled by the sound—and meaning—of our own tongue; it may take years for us to accept what our parents would have rejected.

But Mr. Jacobs is no romanticist. Beneath his stories there is ever, for those who can see it, a harshness, a crudity of the antagonisms of lower life, only disguised by his verbal fun. Descriptive music, on the

other hand—or rather the recitative, which the modern musician cannot but follow—has always been, for us, associated so far with a strong touch of romance.

Dr. Smyth did attempt to introduce romance; Mrs. Waters's soliloquy was a case in point. Naturally it did not fit in with the whole, any more than did the occasional lapse into plain spoken dialogue without any accompaniment at all. Future operas of the kind, founded, let us hope, on more romantic tales than those of Mr. Jacobs, will have more consistency and will be far easier to write.

Dr. Ethel Smyth may well hope to be one of the leaders in the composition of such work. She has all the necessary qualities: her treatment of recitative, in spite of its suggestion of a foreign foundation, has freshness and originality; her orchestration is just, and never overcharged; and she is clever in her choice and adaptation of folk-tunes.

Like Sir Charles Stanford, in 'The Critic,' she was happy in her interpreters. Mr. Courtice Pounds as Harry Benn, ex-boatswain and would-be-burglar-slayer, combined admirable humour with melodious and effective intonation; and Mr. Randalow was as good as any one could wish as his associate in crime and rival in love. Rosina Buckman had an exacting part in Mrs. Waters, but fulfilled it thoroughly. If there was a touch now and then of grand opera in her rendering, it was excusable in the circumstances. The chorus was excellent in its enthusiasm and spontaneity. Norah Roy and Mr. Arthur Wynn did their best as Mary Ann and the policeman—two parts that were, perhaps, rather ill-fitted to the main story. The scenery and production in general deserved high praise. The opera as a whole is a charming and excellent piece of music; and, if the story does not quite suit it, no great harm is done.

The opera was followed by the Venetian Scene from the 'Tales of Hoffmann,' chiefly notable for some admirable singing by Edith Clegg and Mr. Frederick Blamey. The English words in this case gave a good impression of fitness—evidence of a carefully compiled "book."

Of this another aspect was shown in the performance, at the King's Hall, King Street, Covent Garden, of Lecocq's 'Petit Duc,' by the pupils of Mr. Sterling Mackinlay (Jan. 21). Here the musical side of the production left little to be desired, but the acting and ensemble were at times rather lifeless and ragged; the chorus ignored the regions beyond the footlights, both vocally and dramatically. Kathleen Boutall as the Duke was, however, quite effective in every way. His Duchess, Theresa Tromp, has a fine voice of great volume and pleasant tone, though lacking as yet a proper balance and correlation between its different phases. But the appearance of this operetta in English revealed fatally how much it is out of date. Slight in itself, conventional both in construction and treatment, it might have passed muster if aided by the lightness and delicacy of its original tongue; but it could not bear the keen light thrown by the use of a speech that every one could understand. Gladys Harrison gave a charming exhibition of dancing, but why the producers should have made that atrocious Franco-transatlantic pun, *Quelque Danseuse*, passes comprehension.

Apropos of folk-tunes, it was most appropriate of the management of the Queen's Hall Symphony Concerts to give

Dvorák's 'New World' Symphony (Jan. 29). A work of the highest talent and beauty, it gained additional value under Sir Henry Wood's superb conducting. Sensitive as well as strong, and admirably clear in his understanding of the light and shade and proportion that characterize the whole work, he achieved the big general effect without the slightest confusion or overlapping of its many themes; these, with their mingled touch of the exotic and the primitive, are the feature of the symphony, but they and it alike would have been ruined by over-emphasis. As it was, the music deserved the keenest attention and appreciation. For the present writer Dvorák somewhat "took the colour" out of the next piece—Brahms's Violin Concerto in D. It requires a considerable effort to follow, after Dvorák's exacting but delightful intricacy, a work so complex as to have been almost condemned in its early days. Brahms was often apt to be pedantic and discursive, and to overlay with his ornamentation the groundwork of considerable beauty which he could command. Lena Kontorovitch, though apparently a little nervous and consequently harsh in tone at the outset, gave a fine rendering, full of depth and scholarship, of the difficult violin part, and her double-stopping was notable not only for execution, but also for its dignified sonority. The Good Friday music was a restful sequence to Brahms. One may object, with Mr. George Moore, to the artificiality of 'Parsifal,' and the too conscious insistence of Wagner on the holiness of his subject; and the motifs have often too much of the signpost; but the charm of description is undeniable in Wagner, even when he slips and nearly falls from those heights of spontaneous inspiration that gave us 'Tristan' and its complement.

The feature of the fifth Philharmonic Concert (Jan. 31) was a partial repetition of history. Not only did Sir Alexander Mackenzie conduct his orchestral ballad 'La Belle Dame sans Merci'—an interesting and attractive tone poem, if somewhat obvious at times in its inspiration and descriptive setting—which he produced at the Society's fifth concert in 1883 (May 9); but also M. de Pachmann, who had at that same concert, on his first appearance before the Society, played the Chopin F minor Concerto, now played the E minor Concerto, and was afterwards the recipient of the Society's Gold Medal. His was an admirable and inspiring performance, instinct with the romantic delicacy and perfection with which he, above all other pianists, endows the work of the master pianist. M. de Pachmann expressed his delight and gratitude in the most effective and spontaneous manner by giving a beautiful rendering of the well-known C sharp minor and D flat major waltzes of Chopin. For the rest, Bach's Fourth Brandenburg Concerto was well rendered, though with more credit to the soloists and orchestra than to the conductor. The three Debussy Nocturnes were interesting: the first—'Nuages'—was a curiously effective piece of symphonic description, though, to tell the truth, a little fatiguing, if considered apart from its subject-matter; the second—'Fêtes'—was fine, alike in conception and interpretation—here Sir Thomas Beecham secured his effects with noteworthy precision and spirit; the third—'Sirènes'—was in some sense a return to the characterization of 'Nuages,' but with a skilful (if occasionally disconcerting) interweaving of female voices. How far the word "finality" can be associated with M. Debussy's work is hard to determine; but in any case he marks a stage in symphonic treatment which is all his own.

## COMING MUSICAL EVENTS.

## FEBRUARY.

- THURS. 17. Clonm Lewis Benefit Concert, 3, Eolian Hall.  
 FRI. 18. Grand Festival of Belgian Music, 2.45, Queen's Hall.  
 — Nora D'Argey's Vocal Recital, 3.30, Eolian Hall.  
 — Leighton House Chamber Concert, 8.30.  
 SAT. 19. Gwynne Kimpton's Orchestral Concert for Young People, 2.30, Eolian Hall.  
 SUN. 20. Concert, 8.30, Queen's Hall. (Vocalist, Mr. Walter Hyde.)  
 MON. 21. Isolde Menges's Violin Recital, 3, Eolian Hall.  
 — London Symphony Orchestra, 8.15, Queen's Hall.  
 WED. 23. London String Quartet, 8.15, Eolian Hall. (Vocalist, Mary Grey.)  
 THURS. 24. Julian Kimball's Vocal Recital, 3, Eolian Hall.  
 FRI. 25. Philharmonic String Quartet, 3, Eolian Hall.  
 SAT. 26. Symphony Concert, 3, Queen's Hall. (Solo Violin, Mr. Albert Sammons.)  
 — Mark Hambourg's Pianoforte Recital, 3.30, Eolian Hall.  
 MON. 28. Royal Philharmonic Society's Concert, 8.15, Queen's Hall.  
 TUES. 29. Adela Hammett's Pianoforte Recital, 3, Eolian Hall.

## MARCH.

- WED. 1. London String Quartet, 3.15, Eolian Hall. (Pianoforte, Irene Scharer.)  
 SAT. 4. Royal Choral Society, 3, Royal Albert Hall. ('The Dream of Gerontius.')  
 WED. 8. London String Quartet, 8.15, Eolian Hall. (Vocalist, Mr. Gervase Elwes.)  
 FRI. 10. Philharmonic String Quartet, 3, Eolian Hall.  
 SAT. 11. Ballad Concert, 3, Royal Albert Hall.  
 — Symphony Concert, 3, Queen's Hall. (Pianoforte, Solomon.)  
 FRI. 17. London String Quartet, 8.15, Eolian Hall. (Pianoforte, Mrs. Alfred Holday.)  
 SAT. 18. London Choral Society, 3, Queen's Hall. (Bach's 'St. Matthew Passion'.)

## DRAMA

## THE THEATRES.

If Miss Horniman's company fails to find sufficient maintenance at the Duke of York's, it will add another disgrace to London from the artistic point of view. It is far too easy to find fault with 'The Joan Danvers,' the new play by Mr. Frank Stayton. First, one wonders why inconsistencies have been left in it; for instance, the stunted and repressed daughter lends her brother a sovereign as though it were no uncommon occurrence. Secondly, the whole is crude—a fact made the more glaring by reason of a predecessor in the same theme—Houghton's 'Younger Generation.' We are glad that it is not our custom to give a detailed account of the plot, as it certainly would not be improved by reproduction in cold print. Still the play has plenty in it which makes it not only well worth seeing, but also thinking about afterwards. For this the actors deserve perhaps the largest measure of praise. Mr. Herbert Lomas had a most ungrateful part, but achieved a relatively big success with it. Mrs. Tapping as his wife could not, we think, have been bettered; and the other members of the company all helped adequately. In fact, as we have said before, any playgoer who cares to see people act rather than well-known favourites in parts specially written for them must visit the Duke of York's.

MR. SOMERSET MAUGHAM has certainly taken a less hackneyed idea than usual for his comedy 'Caroline' at the New, but we cannot say that he has made the best of it. It is no novelty in life to find that long engagements serve to cool affections, nor is it unusual to find friends insisting that marriage should follow quickly the removal of difficulties. But in the case under review the friends are too abnormally and instantly insistent, and the affections of the principals had waned to such an extent as to make their marriage a mockery. Still, there is sufficient point in some of the secondary items to reduce the failure in the main theme. Mr. Dion Boucicault made a great success of a doctor who reveals to Caroline the symptoms and possibilities of middle age, while Mr. Martin Lewis was thoroughly entertaining as a young man happy only when he was able to imagine himself overwhelmed by disappointment in love. Irene Vanbrugh acted with her usual vivacity, but we could not get rid of the impression that she was

all the time pulling along a dead weight—Mr. Leonard Boyne.

In the new piece at the Playhouse, Mr. Hawtrey has not only given up the pyjama part to Gladys Cooper, but also allows her to outvie him in fibbing. Apart from this startling change on the part of the producer, there is not much novelty in Mr. H. M. Harwood's 'Please Help Emily.' We have the usual farcical situation of a lady revealing her occupancy of a bachelor's bedroom by the exposure of female apparel, the consequent transference of the majority of the cast to a Continental *plage* with bathing incidents, and a beneficial resortment of couples in the last act. Gladys Cooper gets plenty of opportunity for the display of a dainty personality, and takes full advantage of it, though we regret that she has no such chance to show her ability in tragedy as she had in 'My Lady's Dress.' Mr. Hawtrey is as sorry for himself as usual, and Mr. Nigel Playfair also helps to keep the laughter going. The fact that the author's ingenuity needed so much help from "broad" situations is hardly creditable to him, and we do not view with any pleasure the increase of talent devoted to the support of the particular kind of piece in which Mr. Hawtrey shines.

ANY one who wants to be lifted out of excessive seriousness for a couple of hours or so had better go to see Mr. Arthur H. Adams's 'Mrs. Pretty and the Premier' as presented at His Majesty's Theatre. Mr. Bouchier vouches for the truth of this picture of Australian politics and politicians, and for the most part we are content to take his word for it. But if we must believe all that is shown to us, "big" men in Australia are just as much at the mercy of the press as they are here. Some will also regret that the Premier shows no compunction in making use of feminine flesh and blood, and frankly, even brutally, announcing his dissatisfaction when the end to be served does not seem likely to be attained.

Mr. Bouchier carried the action on his broad shoulders with his usual aplomb. Kyrle Bellew was perhaps a little too willowy; but in sex, we believe, unlike usually cleaves to unlike, so one can hardly expect to appreciate both of the chief impersonations equally. There was no appreciable slackening of interest when Mr. Bouchier was "off," which is the equivalent of giving high praise to the rest of the cast. It was indeed good to see so many of our soldiers from overseas enjoying the fun—for we have seen the wounded inveigled into many dull shows. The habitual late-comers must surely for once have felt ashamed of the serious discomfort they caused these men.

THE PIONEER PLAYERS gave three one-act plays at a single performance on the first Sunday of the month—'The Conference,' by Delphine Gray; 'Pan in Ambush,' by Marjorie Patterson; and 'The Dear Departing,' by Leonid Andreiev, translated by Mr. Julius West. The second had some clever conceits, while the last has ideas, though we think the brain that conceived them was "wumbled." In no case did the subject-matter really justify such a large amount of care and good acting as was shown.

MR. RITCHIE, the original "tramp cyclist," in writing to thank us for our appreciation of his endeavours at Drury Lane, points out that he and his Rough Riders are distinct from the Tiller Troupe. Friends of ours who have since seen the pantomime confirm the opinions we expressed, though, naturally, some loose ends have now disappeared, and the whole goes with more spirit, thanks, largely, to the singing of Florence Smithson.

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